IN THIS ISSUE: THE HYGIENIC EFFECTS OF HEALTHY VOICE TRAINING
By Leo A. Kallen, M. D.

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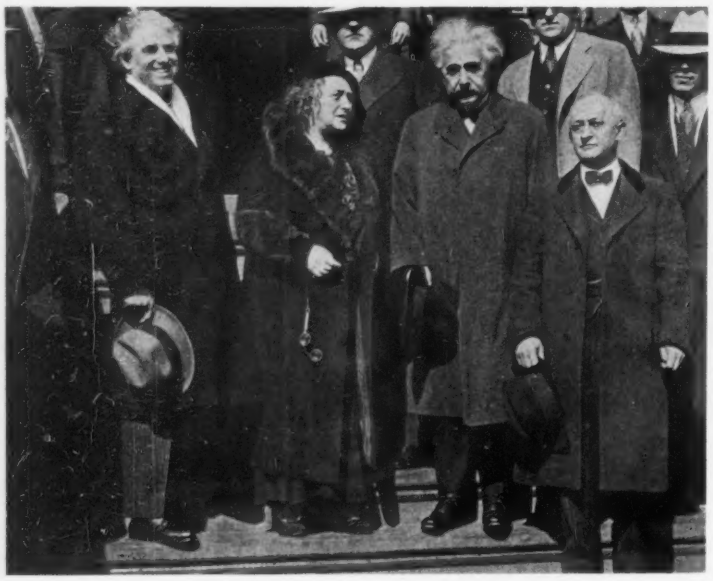

GIOVANNI MARTINELLI, MRS. EINSTEIN, PROF. ALBERT EINSTEIN and RABBI JULIUS SILBERFELD

in Newark, N. J., March 25, on the occasion of a reception for Prof. Einstein, tendered him by the State of New Jersey, with Governor Moore presiding. Martinelli sang for the concert which marked the event.

TITO SCHIPA

receives a case of California wines from Mayor Angelo Rossi of San Francisco. (Photo by Phil Stroupe.)

DORIS DOE,

contralto of the Metropolitan Opera, will appear as a soloist in Mendelssohn's Elijah at Cornell University, Ithaca, N. Y., on May 5.

VLADIMIR GOLSCHMANN,

conductor of the St. Louis (Mo.) Symphony Orchestra, sailed from New York on March 24 by the SS. Ile de France, after concluding what he described as the best season in his orchestra's history, in which there was an eighty per cent. subscription for fifty-four concerts. Mr. Golschmann will return to St. Louis next year to conduct the orchestra in the new municipal auditorium, which has a concert hall seating 3,500 persons. This spring he is to conduct in Paris and Spain.

BARBARA LULL,

among whose recent appearances was one as soloist with the Houston (Tex.) Symphony Orchestra. Frank St. Leger was the conductor. Miss Lull played the Max Bruch concerto for violin and orchestra, op. 26.

"UNCLE ERNEST" SCHELLING ENTERTAINS THE PRIZE-WINNERS

of the New York Philharmonic's Children's Concerts at his New York home on March 24. Wendy Marshall, the Toy Lady, was a feature of the party.

SYLENKA,

Spanish dancer, was a recent passenger on the SS. Hamburg. This photograph was taken with Captain Koch.

JACQUELINE SALOMONS,

French violinist, has included among her recent engagements in this country appearances in Paterson, N. J., February 27; Newark, N. J., February 28; Palm Beach, Fla., March 2; Columbia, S. C., March 5; Parkersburg, W. Va., March 7; James-March 15. Between that date and April town, N. Y., March 8; Monteral, Can., 10, when she plays in Englewood, N. J., Miss Salomons is active over the radio, through the WEAF and WJZ networks.

GEORGE A. WEDGE,

director of the Juilliard Summer School, which opens its third term on July 9.

MRS. HERBERT WITHERSPOON,

the former Blanche Sternberg Skeath. The marriage of Mrs. Skeath to the basso, who for many years was a member of the Metropolitan Opera, took place on April 4 at the New York home of the bride. (Photo Underwood & Underwood.)

(See Inside Back Cover for Additional News Pictures)

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Respighi's La Fiamma Has Stirring Première in Rome

Initial Success Maintained in Subsequent Performances—Originally Intended for Met.—Libretto Rejected by Puccini, Effectively Rewritten—Thrills and Melody—First-class Production

By RAYMOND HALL

ROME.—Ottorino Respighi's latest opera, La Fiamma (The Flame), "melodrama" in three acts and four scenes on the book of Claudio Guastalla, brought out at the Royal Opera House under the composer's baton as the first novelty of the Rome season, scored an emphatic success the first night, with some two dozen curtain calls and a resounding personal ovation for Respighi.

At a subsequent performance which I heard, the acclamations continued general and enthusiastic, lasting nearly five minutes after Act II and assuming a triumphant tone at the close. There can be no suspicion of a "frame-up" in this case. The Rome opera public unquestionably likes La Fiamma (originally intended for the Metropolitan) and Respighi counts another battle won.

In personal interviews the composer explained to me his æsthetic aims in this work. First and foremost, a "return to the people." In line with both his own conversion to traditional romanticism and with Mussolini's dictum, Respighi stresses the opera composer's need to "sing, simply and sincerely, for the great mass of the people." *Cantare bisogna*, he insists, *canto, canto e canto, al 100%*. The express emphasis of the subtitle—"melodrama"—exemplifies this creed. In text and score the authors would restore the basic principles of an art form in which Italy has achieved signal lustre. They see the people surfeited with cerebral music, with modernistic formulas or foreign fashions grafted onto the ancient trunk—things far from the native sensibility. They would have, not a slavish repetition of the past, but pure melodrama personally relived.

The search for a subject was long. Wishing to write above all a "human drama," Respighi required a plot rich in emotive situations, with a tense action precipitating rapidly to a tragic conclusion. Guastalla, his faithful literary collaborator in many stage ventures, finally proposed G. Wiers Jenssen's play, The Witch, which had run in Scandinavia, England, America and Italy. A libretto had been made of it for Puccini, who was not convinced and refused it. Respighi liked it. He found in it the violent passions and theatrical situations he wanted. Also, subjects touching on magic have often appealed to him, as incidentally to his teacher, Rimsky-Korsakoff.

LIBRETTO A TWO YEARS' JOB

Two years were spent in writing and rewriting the book in close collaboration, with the *maestro* impatient, since the music was already boiling in his fancy and he had definite ideas as to the canvas he required. Of the Norwegian playwright's witch-burning story, Guastalla has retained only the rough outline of the plot, radically altering the character of the personages. From the orthodox standpoint, it is undoubtedly a good libretto, well balanced between drama and choreography, and densely versified. One may question the taste of some touches of archaic verbal preciosity, and time will tell in what degree the audiences of the world will like the witchery business. Respighi told me with a smile that the victims all die quickly—none of the old lyric agonizing.

Highly characteristic of the Bolognese musician was his change of the original Nordic locale to the seventh-century Ravenna of the Byzantine domination. Here the personality of the colorist asserted itself. In the luxurious, Orientalized background of the Exarchate, he found a potent stimulus for all his creative faculties, let alone his decorative forte. In conversation at Florence last spring, Respighi told me of his pilgrimages to Ravenna, where, with librettist and scene designer, he lingered long over the storied gold and polychrome mosaics and marbles of Byzantine tomb and temple, especially the splendid processional mosaics of Sant' Apolfinare Nuovo and of San Vitale.

His purpose was not realism, but to absorb the spirit of the sumptuous exarchal court. There are no historical personages or events in the book. The *maestro* desired a freely imaginative canvas, whose atmospheric color should derive from a suggestive scenario of specific place and period. It even contains an historical misrepresentation. But this is nothing new in libretti, and the average public will surely be little concerned whether or not the Byzantine Church actually abetted openly and officially the barbarous excesses of mob fanaticism here shown. *E buon teatro, e basta*. The action centres in the illicit love of the beauteous patrician, Silvana, for her stepson. What of it if her pivotal situations have already been exploited in five D'Annunzio plays set by a leading Italian composer, if Respighi has made her a convincing creation?

A TORRID TALE

The story is as follows: Act I—In a villa of the exarch Basilio between the sea and the pine grove of Ravenna, Silvana chafes in virtual captivity under the surveillance of her tyrannical mother-in-law, Eudossia. Her ardent young spirit, yearning for expansion, falls prey to the charm of her stepson, Donello, a dashing youth of her own age, newly arrived from Byzantium. While their passion takes root, the mob hunts down and burns for witchery a wretched woman, who in her last moments accuses Silvana of magic powers, inherited from her mother. The accusation is unheeded by the crowd.

Act II—At the exarchal court in the palace of Theodoric, Silvana is perturbed by the dying woman's malediction. In a rebellious outburst, she reveals to her husband the conviction of her own witchcraft. Only that power, she exclaims, brought the aged soldier under the fascination, first of her mother, then of herself. He confesses, as if to a new truth freshly dawned on him. No sooner has he left than she puts her powers to the test. Entering a trance, she summons Donello, who straightway appears from the darkness. The two fall into each other's arms in a fatal transport of passion.

Act III, Scene 1—In Donello's chamber, before dawn, Eudossia discovers the guilty pair. She would spare her son grief, but Silvana herself, in an uncontrollable revulsion, when he insists on Donello's departure, tells him the whole truth. He drops dead from the blow. Eudossia screams: "You killed him, you witch!"

(*Continued on page* 24)

Otto H. Kahn, Long Head of Metropolitan Board, Dies

Eminent Financier and Art Patron Stricken in His New York Office—Chief Arbiter of the Opera's Destinies for Many Years Was Sponsor for Important Artistic Projects

Otto H. Kahn died suddenly of a heart attack while at luncheon in the offices of Kuhn, Loeb & Co., of which he was a partner, in New York on March 29. The international financier and banker who was noted for his many benefactions to art and who was for many years the chairman of the board of directors of the Metropolitan Opera, was sixty-seven years of age. Though he had been in failing health for some time, his death came as a shock to his many friends and associates.

His passing was widely mourned in governmental, business and artistic circles in New York. Tributes from Governor Herbert Lehman, Mayor LaGuardia and other leading figures in industry, finance and the arts were made public.

TRIBUTES PAID BY OPERA DIRECTORS

In the absence of Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association, Cornelius N. Bliss, chairman of the executive committee, issued the following statement on behalf of the directors:

"We deeply regret the untimely death of Otto H. Kahn and we wish to record our appreciation of the valuable and enthusiastic services which Mr. Kahn has for many years placed at the disposal of art in general and opera in particular. He has generously devoted valuable time and has rendered available his intelligent and expert interest for the furtherance of Metropolitan Opera. His interest in opera in New York extends back to the time when the Conried-Metropolitan Opera Company was organized in 1903, when he became a stockholder and director. He continued as such until the absorption of the Conried-Metropolitan Opera Company by the Metropolitan Opera Company at the close of the season 1907-8. He then became a director of the Metropolitan Opera Company, which directorship he still holds. In 1911 he became chairman; in 1918 he became president of the Metropolitan Opera Company, which post he reluctantly resigned in 1931.

"In large measure it is due to Mr. Kahn's generosity, vision and courage that the Metropolitan Opera Company has achieved and maintained for the last twenty-six years the high position it holds in the musical world today."

Personal tributes were expressed by Giulio Gatti-Casazza, who said: "I had for Mr. Kahn sentiments of sincere friendship and high admiration. The death of this fine, sincere and cultured man, one whose very nature was charged to the utmost with artistic ambitions, evokes universal sympathy, and I reverently salute his memory."

Plans for a memorial in the opera house were under discussion at the time the Musical Courier went to press.

BUILT UP PRESTIGE OF THE METROPOLITAN

Opera remained Mr. Kahn's chief love, although it was only one of his many artistic interests. When he entered the Metropolitan directorship, the affairs of the company were somewhat disorganized owing to the muddled regime of the previous administration. Through his efforts the financial and administrative tangles were straightened out, and Gatti-Casazza and Toscanini were brought from La Scala to initiate a brilliant new epoch in the opera house. The budget of the establishment was balanced, and the new signs of solvency added much to the prestige of the institution. The engagement of prominent singers also contributed to the success of the seasons, which were organized with such astuteness by Mr. Gatti-Casazza. Mr. Kahn's excellent judgment in matters of policy was largely responsible for the Metropolitan's winning an eminent place in the vanguard of lyric theatres.

(*Continued on page* 19)

Name Conductors for New York Stadium

Iturbi, Ormandy and Van Hoogstraten to Lead Concerts—Alexander Smallens to Direct Opera

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, has announced that plans for 1934 call for a season remarkable in the history of summer music in this city. Five evenings a week will be devoted to orchestral concerts; two evenings a week, to complete operas.

During the eight-week season, beginning June 26 and ending August 20, the New York Philharmonic-Symphony Orchestra, under conductors José Iturbi, Eugene Ormandy and Willem Van Hoogstraten, will present many of the greatest symphonies, as well as special performances of Beethoven's ninth symphony and Missa Solemnis, and Ernest Bloch's Sacred Service. The Schola Cantorum is to assist in the choral programs. Hugh Ross will direct the Beethoven Mass and the Bloch work.

TWO OPERAS WEEKLY

For the first time, says Mrs. Guggenheimer, New York will hear summer opera of winter standard. The Stadium stage is being rebuilt, dressing-rooms and other necessary equipment added, scenery prepared and proper lighting and amplifying systems installed in order to give performances effectively and professionally presented from a dramatic as well as musical point of view. Alexander Smallens is to conduct the opera evenings which are scheduled for Friday and Saturday of each week. The casts and chorus will be chosen from the best available material.

The eight operas are to be picked from the following repertoire: Aida, Carmen, Samson and Delilah, Die Walküre, Faust, Cavalleria Rusticana, Pagliacci, Traviata, Romeo and Juliet, Rigoletto, Trovatore, Tosca, Tannhäuser, La Boheme, Lohengrin, and Jewels of the Madonna.

Stravinsky's New Ballet

PARIS.—Igor Stravinsky has completed a new ballet, Persephone. Based on a text by André Gide, it comprises a *mélodrame* in three tableaux, with mixed chorus, children's chorus and declamation. It is to be produced at the Paris Opéra with Ida Rubinstein in the title rôle.

M. W.

New Opera by Danish Composer Achieves Success in Berlin

Klenau's Michael Kohlhaas Dramatizes German History—Based on Kleist Novel—Ingenious Stage Production—New Work by Hindemith Brings Ovation—A Plea to Listeners—A Pianistic Marathon

By FRANK PATTERSON

BERLIN.—Michael Kohlhaas, an opera in four acts divided into seventeen scenes and interludes, text and music by Paul von Klenau, was given with great success at the Berlin Municipal Opera after having won equal success at its initial performance in Stuttgart last October.

Paul von Klenau is not a German but a Dane. He was born in Copenhagen fifty-one years ago but has been musically active in Germany and Austria for the past thirty years. He studied with Max Bruch and Ludwig Thuille, was assistant conductor in Stuttgart under Max von Schillings, conductor in Freiburg, and director of the Singakademie in Vienna.

His opera Michael Kohlhaas is derived from a novel of the same name by Heinrich von Kleist, which was based upon an incident in North German history—a conflict between right and wrong, between freedom and oppression and between the rulers of the then loosely united German states—the Elector of Saxony and the Elector of Brandenburg. There is also injected into the story as an important feature, sixteenth-century belief in witchcraft and the magic of soothsayers.

PLOT CONCERNS POLITICS AND INSANITY

Kohlhaas, who has a wife and two young children, is a horse dealer. On his way to the Leipsic fair to sell his horses he is held up at the frontier, his passport demanded—of which he knows nothing—and his horses seized, to be held until he can get the required papers.

This demand is entirely unjustified. Kohlhaas places the matter in the hands of a lawyer, suing for the return of his horses. Upon receiving word that his suit has failed, Kohlhaas calls the peasants together and starts a small-sized revolution. For this he is finally tried, found guilty and executed, but as a reward for his stubborn opposition to wrong his two children are knighted by the Elector of Brandenburg.

Into this tale is woven the insanity (so it seems) of the oppressor of Kohlhaas, the Elector of Saxony. This has its birth in the prophecy of a gypsy who writes something on a paper and gives it to Kohlhaas, at the same time informing the Elector of Saxony that this paper, did he but know its contents, would enable him to save his house from downfall. The Elector at first does not know who has the paper. When finally he discovers it in the keeping of Kohlhaas he offers him life in exchange for it. Kohlhaas indignantly refuses to be bribed and in the end, in order to prevent the Elector from gaining possession of the paper, he chews it up and swallows it. As a dramatic and historical character Kohlhaas has become symbolical of the age-old conflict between the rights of the common people and the might of rulers.

SKILLFUL STAGE ARRANGEMENT

Von Klenau in his arrangement of the action, displays much skill. In spite of the many changes of scene and the many characters, there is no confusion.

Near the front of the stage is a white curtain which is dropped during the changes of scene and has the appearance of a moving-picture screen. Upon it is projected a scene suggesting what is to follow. Between this curtain and the footlights characters march

(*Continued on page* 24)

THE HYGIENIC EFFECTS OF HEALTHY VOICE TRAINING

By LEO A. KALLEN, M.D.

THAT physiologically grounded exercise of the voice insures the health, the strength and the resistance of the vocal apparatus, is a matter of common knowledge.

Less familiar, but fully as important, is the influence of such exercise on the well-being of the body as a whole. This has not been given the attention it merits in the general consideration of the science of health.

Correct vocal physiology—that is, adequate hygiene of the voice and healthy voice training—is one of the most useful implements in the development and maintenance of mental and physical health. What the factors are and how they operate is set forth in the following discussion.

How Singing Aids the Lungs

1. *Healthy voice training favorably influences the action and function of the lungs.* Vocalization requires an increase in the depth of respiration. Singing, more than speaking, demands greater efficiency in breathing because during singing it is necessary for the breath to overcome a greater degree of resistance at the glottis due to the increase in vocal cord tension which the singing requires.

Intensification of the voice requires greater compression of the breath. This occurs only when the breath within the bronchial tree is present in greater volume. That is why proper response to an increased demand on the voice requires a greater available supply of breath. This demand varies with variations in vocal pitch and intensity.

Now the voice of ordinary conversation is pitched within the limits of a fifth on an average, but may play between those of an octave on occasion. The hygienic pitch of the speaking voice occurs at a level requiring the least amount of tension in the cords. This is at the lower border of the entire vocal range. When this is so there is no need of extra available breath. Intensify the voice, however, and such need immediately arises, especially when integrity of cadence and meaning prevent disjunction of the phrase. With singing, this need becomes still greater because of the production of higher pitched tones and the necessity of sustaining them for a longer time, quite apart from the length of phrase which is sung.

Vital capacity, the greatest volume of breath a person can expire, obviously is related to the greatest volume of air he can possibly take in. There is no better way of developing this capacity than by systematic singing exercise. As it develops, not only do the lungs gradually improve in ability to expand, but correspondingly gain in power to contract. This is due to an exercise of function in the elastic elements of the pulmonary tissue. When singing functions correctly, breath is not renewed until the supply on hand is used up. This serves as a protection against excess tension of the elastic fibres and is one of the most effective factors in the prevention of emphysema, a condition due to chronic distention of the vesicular elements of the lungs. The largest vital capacities are found, as a rule, in properly trained singers.

Two Functions of Breathing

Breathing has two functions. One is essential to the maintenance of life, so-called vital respiration, while the other is necessary for the production of sound and is known as phonic respiration. The expiratory phase of the latter is three to twenty times longer than that of the former. Respiration serves to eliminate from the blood gaseous products elaborated in the process of combustion and to replenish it with oxygen required for this process. The gaseous exchange between inspired and expired air obviously goes hand in hand with the efficiency of respiratory movement.

Specially designed vocalizations practised twice daily for a period of one-half hour is a valuable asset in purifying the blood by increasing efficiency in the ventilation of the lungs.

Expired breath is saturated with moisture. The longer the expiration the greater the evaporation which, in turn, causes an increase in the consumption of heat. It is obvious, thus, that singing exerts no little influence on the general process of metabolism, the sum of all physical and chemical processes by which living organized substance is produced and maintained, and the transformation by which energy is made available for the uses of the organism. Later, I shall say more of this relation to singing.

It is wrong to suppose that efficient breathing is an inborn native capacity and calls for no special handling. There is a radical difference between the shallow breathing of vital respiration and the deepened breathing of tone production. Every physician who examines chests knows how small is the volume of air inspired even when the air passages are free and unobstructed. Only rarely can auscultation reveal the character of the breath sounds because the breathing is too superficial to sufficiently stretch the vessicular elements of the lungs. The physician invariably has to ask the patient to cough for the purpose of deepening his expiration. When this happens, deepened inspiration follows as a natural consequence, and the character of the breath sounds can then be defined.

Unintentional coughing is a reflex mechanism which serves to expel foreign material from the air passages. This automatic expulsive effort is the result of stimulation of certain nerve endings by some sort of irritation. Coughing is a very useful mechanism. When unnecessary or unproductive, energy is wasted and more irritation is caused. Inflammatory conditions cause coughing even though there may be no material to be expelled. Such coughing serves no physiological purpose and causes unnecessary irritation of the membranes lining the air way, in which case it should be quieted by some medicamentary measure.

Increased Lung Capacity

As a rule, the magnified respiratory movement associated with coughing has a healing effect; not only is accumulated mucus and foreign material expelled thereby, but it also reduces the tendency toward coherence and collapse of the vessicular elements and renders them more serviceable for respiratory function.

The respiratory movement required for singing has this same advantage, besides speeding the rate of gaseous exchange between carbon dioxide in the blood and oxygen in the breath. Then, too, only deep respiratory movement can properly ventilate the apices of the lungs, the most predisposed areas for incubation of the tuberculosis germ.

It is a familiar fact that persons in occupations requiring forced respiratory movement, such as wind instrument playing and glass blowing, frequently develop a condition to which we have already referred as emphysema. Owing to an over-stretching of the pulmonary elastic tissue a chronic dilatation of the lungs results. The excessive distention necessary for such an effect, however, can happen only when the lungs have not been properly deflated before inspiration is renewed. When singing is correct this can never happen, for correct singing economizes the breath because of certain physiologic considerations. A special capacity is also required to utilize every bit of the breath because of certain æsthetic considerations, such as maintaining the integrity of the phrase and the like. Furthermore, the condition of emphysema itself is more effectively treated by means of the deepened expiratory function associated with the act of singing, than it is by means of expiration exercise controlled by pneumatic machines as have sometimes been used. These create a certain degree of pulmonary hyperemia and may cause more harm than good.

2. *The development of the thorax is beneficially influenced by exercise of the respiratory musculature.* Deep respiratory movement is possible only when the respiratory musculature is correspondingly active. The dimensions of the thoracic cavity increase only in correspondence to the degree in which such activity occurs. It is on this increase that the depth of inspiration and its associated expansion of the lungs depend. While vital breathing involves a lesser number and action of respiratory muscles, the breathing of singing requires the action of the entire musculature of the trunk and throat and abdominal walls. Together, these form a large part of the entire musculature of the body. Movement executed during the course of one's daily routine is quite sufficient to exercise the muscles of the extremities. The muscles of the trunk, on the other hand, in a general way are far less involved in the body's daily work. This is especially true during ordinary shallow breathing, and is still more true in people with sedentary habits.

The case is quite different when breathing is deepened and intensified, as it is in singing respiration. Under singing conditions, expiration involves a descent of the diaphragm which exerts a downward pressure on the contents of the abdominal cavity, thus forcing the abdominal walls outward. The intercostal spaces (the spaces between the ribs) are widened by a muscular action which elevates and rotates the ribs. This action in conjunction with the action of certain muscles of the neck lift the sternum together with the juxtaposed ends of the clavicles upwards and forwards. This movement, which is accomplished primarily by the action of the sterno-cleido-mastoid muscle, is an important factor in the ventilation of the apices of the lungs.

Taken together, these actions enlarge the thoracic cavity in all three dimensions. But this is not all. During deep breathing the spinal column is stretched with a consequent improvement in erectness of posture. While the entire trunk musculature is not involved in deep inspiration, it is immediately thrown into action during the controlled deep expiration of singing. Only non-phonic expiration courses passively.

Vocalism as Gymnastic

Thus it is obvious that a substantial part of the skeletal musculature must function if the act of singing is to course smoothly. In short, singing is a form of muscle gymnastic. If the economy of breath necessary for correct singing is to be properly controlled, the integration of antagonistic muscular tensions involved in the relationship between inspiration and expiration must be thoroughly mastered; and there is no better way of improving these tensions and strengthening the muscles of the trunk than by systematic and well designed vocal exercise. With an increase in muscular power there goes an increase in flexibility of the ribs and their cartilages which in turn reduces the degree of muscular tension necessary to stretch these structures. Much of the respiratory difficulty of old age is due to a loss in this flexibility. Likewise, insufficient respiratory activity leads to premature rigidity of the costal arches.

Improvement in the size and the shape of the thorax keeps pace with improvement in posture. The healthy thorax is also a well shaped one. Its form lies between the long flat-chested type of the lean, slender-necked individual with the phthisical habitus and the short over-rounded barrel-shaped thorax of the thick-necked asthmatic individual with the so-called emphysematous habitus. In the former the thorax is in a post-expiratory posture, in the latter it is in a posture which follows deep inspiration. That is why the correction of an emphysematous thorax can be effected only by expiratory activity, while that of the phthisical thorax requires heightened inspiratory effort. It is easily seen why the air-need that goes with these deficiencies can be the better overcome the greater the ability to control the respiratory musculature. And it is a fact, which any experienced and observing singing teacher will corroborate, that daily regularly repeated systematic vocal exercise over a varying period of time gradually modifies the long flat thorax. There is a gain in roundness, muscular strength, flexibility and vital capacity.

Influence on Pulmonary Circulation

3. *Singing has a profound influence on the pulmonary circulation.* Next to the action of the heart, respiration is the most essential factor in the circulation of the blood. The deeper the inspiration, the greater is the volume of blood supplied to the heart and lungs.

The circulation and volume of pulmonary blood varies with the phase of respiration. The capacity and rate of the pulmonary circulation is increased during expiration and decreased during inspiration. During superficial or shallow breathing this variation is but slight, increasing with the depth of breathing. Since phonic expiration is a prolonged expiration, particularly when associated with singing, the volume of pulmonary blood during the act of singing must necessarily increase.

Now an increased supply of blood to a part is one of the most effective measures in the prevention and cure of tuberculosis. It is interesting to note that pulmonary tuberculosis is hardly ever concurrent with conditions of cardiac insufficiency associated with a damming back of the pulmonary circulation. This observation led Bier to invent a method in the supportive treatment of tubercular organs, by which the blood in the part could be dammed back artificially—so-called artificial passive hyperemia. Curiously enough, singing does this very thing by increasing the pulmonary circulation. Indeed, during an active tubercular process the most essential factor is rest, but as a measure against its development systematic vocalization is a valuable asset.

Heart Action and Metabolism Speeded

4. *Singing is beneficial to the action of the heart.* During singing the breath pressure within the airway is considerably heightened. This has a definite effect on the heart. The increase in intrapulmonary pressure associated with the deepened respiratory movements of singing causes a relaxation of the vessel walls with a resulting widening of the blood-carrying channels and a consequent increase in the circulation of the lungs. This, in turn, by decreasing the resistance to cardiac action, lightens the load on the heart.

5. *Vocal gymnastic influences metabolism.* The increased pulmonary circulation associated with singing stimulates body metabolism. Attention has already been called to the fact that there is a reciprocal increase in the relation between oxygen assimilation and carbon dioxide elimination. The amount of moisture lost by evaporation is increased and a greater degree of heat is consumed in the process. The need of nutrient replenishment corresponds to the rate of combustion. This is expressed physiologically by a healthy appetite and a good digestion. The latter, however, is in large measure related to the proper functioning of the digestive glands, which in turn, finally depend on the quality of the circulation.

This is especially true in the case of the kidneys. Everybody knows the relationship of blood pressure to renal secretory function. Elimination through the kidneys not only depends on hydrostatic pressure and activity of the secretory cells, but also as much on the rate, volume and quality of the renal circulation.

Digestion Gains by Song

6. *Vocal gymnastic beneficially influences the mechanical factors of digestion.* This influence is chiefly derived from movement of the diaphragm and abdominal walls associated with the act of singing. The movement, in a measure, effects a natural massage of the abdominal organs and thus supports peristalsis, besides improving the tone of the muscles of the belly wall. Women are especially predisposed toward digestive disturbances because the diaphragmatic component in their breathing is naturally weaker than it is in men. Pregnancy, too, may be a factor, since it stretches and makes flabby the abdominal wall and thus damages the quality of its muscular tone. Not as important today as it was three or more decades ago, is also the factor of tight corset lacing. On the other hand, men with sedentary habits are apt to be troubled with impairment of alimentary function.

Descent of the diaphragm increases the normally present intra-abdominal pressure. Its ascent reduces it, but not completely.

The change in diaphragmatic form incident to its contraction (when it descends) is transmitted to the organs in apposition with it, viz., the liver, the stomach and the spleen. The liver is not rigid or fixed and under normal relations is capable of much modification in form. It is possible to conceive that contraction of the diaphragm and abdominal wall may stimulate the circulation of the liver and spleen, facilitate the flow of bile and support the passage of the gastric and intestinal contents along the alimentary canal. The more efficient the movements of respiration, the better are these functions obeyed.

Blood Content May Be Enriched

7. *Phonic respiration has a favorable influence on the constituents and the condition of the blood.* The effect of singing on metabolism includes its influence on the character of the nutrient fluids of the body. Metabolic insufficiency modifies the nature of the solid and fluid contents of the blood as well as reducing their number. While the amount of assimilation of nutrient material necessary for the health of the blood is quite variable, the maintenance of oxygen in the gaseous exchange is a matter of paramount importance. Impedence to this exchange may play an important part in certain conditions of anemia, especially in cases where respiration is artificially interfered with, as by too tight a corselette or girdle. Insufficient oxygenation reduces heat production which in turn reflects on cardiac action. That is one reason why anemic people complain of coldness in the extremities and other peripheral parts.

Proper oxygenation is intimately connected with the function and integrity of hemoglobin (the red coloring matter of the blood which contains iron and is the medium

(*Continued on page 23*)

IN NEXT WEEK'S ISSUE

THE ORIGIN OF HANDEL'S WATER MUSIC

By WOLFGANG MICHAEL

Professor at Freiburg University

Enrique Arbos, Spanish Master, Gives Colorful Works in Paris

Conductor-Composer Has Ovational Reception—Mary McCormic Charms as Manon—Concert Pleasures Added to by Pasquier Trio, Eisenberg, Orloff, Webster and Lener Quartet

PARIS.—I was horrified to discover that in my report of a concert of modern music played by Pierre Monteux, I had neglected to say that the transcription of the Bach French Suite was by Arthur Honegger. This will excuse and correct the slip.

The orchestral event of the past week was the appearance here of Enrique Arbos, conductor of the Madrid Symphony Orchestra. Senor Arbos led the Pasdeloup Orchestra through two splendid concerts, and the pieces that were not actually Spanish were at least about or inspired by Spain. Throngs of people came to hear him, and they not only shook the house with applause but gave the *maestro* ovation upon ovation. The programs were colorful to say the least. There were Symphonie Sevillane by Joaquin Turina; Deux Chants lyriques anciens espagnols, for voice and orchestra (first audition), by Joaquin Nin; Rapsodie espagnole, by Ravel; L'Amour sorcier by Falla; Initiation by P. San Juan; Capriccio espagnol, by Rimsky-Korsakoff; Iberia by Debussy; Aquarelles basques (first audition) by P. Donastia; Iberia by Albeniz-Arbos; Canciones playeras (first integral audition) by Oscar Espla; Nights in Spanish Gardens, for piano and orchestra, by Falla, and España, by Chabrier. What a feast it was, and I regret that space limitations prevent me from treating Arbos' visit in greater detail.

PASQUIERS' TRIUMPH

The concert of the Mozart Society of Paris, given in the Conservatoire Hall the other evening, not only did honor to Mozart and the Society but also revealed the Pasquier String Trio as second to no other organization of the kind. The Pasquiers were heard in the Divertimento for violin, viola and cello, one of Mozart's greatest compositions and one of the most beautiful in all musical literature. One was not only moved by the extraordinary qualities of the composition as such, but as well by the truly inspired performance it was given. The tone was surpassingly lovely; the unity of expression was one of the rarest achievements I have heard in chamber music in a long time, and I hold quite a record. It was one of the rare moments that make concert-going worthwhile and memorable. The Pasquiers gave us all something precious that evening, and in line with Schumann's thought one wondered how the audience dared to applaud. Other numbers were the quintet for oboe, clarinet, horn, bassoon and piano; Variations on a Menuet by Dupont, Fantaisie and Fugue, and Canon for four soprano voices.

EISENBERG SCORES

Maurice Eisenberg gave new proof of his singular powers as an interpreter in an exacting recital in the hall of the Ecole Normale. He was accompanied in the pleasurable enterprise by the young Russian composer-pianist Julien Krein. A large and enthusiastic congregation gave recalls between groups and demanded extras at the end of the program list. The menu comprised sonata in D major, by Beethoven; suite in G, for cello alone, by Bach; sonata in F sharp minor by Jean Huré; sonata by Breval-Alexanian; Prayer by Ernest Bloch; Tonadilla by Laserna; Le vol du bourdon, by Rimsky-Korsakoff. The entire performance was characterized by charm, variety and technical skill and expressiveness, and some of the works, as you have already noticed, were out of the ordinary. Special attention should perhaps be called to the seldom heard, and I suspect little known, Huré sonata, so ideally written for both instruments, so rich in idea and tonal effects.

BEETHOVEN QUARTETS

The Lener Quartet are again disclosing the efficaciousness of Beethoven when understandingly and humanly (in contrast to pedantically) played. They are repeating their triumphs of former seasons, and playing all the Beethoven quartets in a series of concerts at the Salle Gaveau. Packed houses are the rule and I am certain the Leners could begin the series all over again next week and draw heavier than before. Their interpretations are well known. All I need do at this time is to report the renewed public success.

MARY'S MANON

The Opéra-Comique was crowded from pit to dome Sunday afternoon, when Mary McCormic sang Manon. It is necessary to point out the fact, for the Comique these days does not frequently have what one is pleased to see and call a crowded house. Mary was in fine fettle, the voice rang true and clear and brilliantly, the French diction was blameless, the acting was cleverly thought out, and the costumes were, to use the emphatic opining of an American lady in my vicinity, "gheeawrdjuss!" In other words, it was a real occasion and Mary's success was so conclusive it did one good to witness it. Another rare event for the Comique was that Manon, for a change, had quite decent support, what with Micheletti singing des Grieux, Musy as Lescaut, Claude-Got as Comte des Grieux, and Paul Bastide conducting.

WEBSTER AND ORLOFF

Beveridge Webster, American pianist, was heard to good effect in recital at the Ecole Normale. He played sonata in C major, by Haydn, sonata in A minor by Mozart, six Etudes and ballade in G minor by Chopin, sonata op. 106 by Beethoven. An exacting list of which he acquitted himself with technical address and feeling for tone evaluation. Orloff, at the Salle Gaveau, played sonata in E flat, op. 31, No. 3, by Beethoven; Variations on a Theme by Paganini, by Brahms; Ondine, Toccata, by Ravel; Conte in E minor by Medtner; toccata by Prokofieff; ballade in A flat, four etudes, and polonaise in A flat, by Chopin. Sensitive playing, sincere, straightforward interpreting.

STUDENTS' CONCERTS

I was particularly interested in the concert given in the Ecole Normale by students of the Russian Conservatoire of Paris. It made a very favorable impression and gave evidence of the steady development and efficient work of this institution. Various classes were presented. Piano professors Conus, Mme. Conus, Bodalew, Pohl, and Kastonoff, exhibited their pupils, the Misses Voutsinas, Maloletenkoff, Pekovsky, Sahlberg, Berdiaieff, Fels, Kheraskoff, and Boris Zadri, in works of Tschaikowsky, Schumann, Chopin, Liszt and Bach. The violin classes of Galamian and Kamensky were represented by Vera Reynolds, Michel Tagrine, Jean Jonesco, J. Petrouchevsky, in works of Viotti, Wieniawski and Paganini. The vocal classes taught by Bernardi, Mme. Kharmoff, Sarin-Rouban, and Slavina, had

(*Continued on page* 12)

Frida Leider Finds Wagner-lovers Of Two Hemispheres Equally Cordial

Metropolitan Opera Soprano Doffs Robes of Olympus to Chat About Musical Matters

On the stage a stately delineator of the classics, whose voice and histrionic art mirror the three Brünnhildes of the Ring dramas, Isolde, Beethoven's Fidelio, the pure musical outline of Gluck and Mozart rôles; on the more earthy side of the footlights, Frida Leider is still a goddess of opera, but as gracious and friendly an Olympian as ever greeted an interviewer.

In reply to the usual catechism which the press allows its votaries to put their victims through, Mme. Leider recounted some of the salient points of her career.

"I was born in Berlin; studied there and in Milan. I first appeared in opera in Königsberg, Hamburg and at the Berlin State Opera, of which I have been a member for some years.

"Internationally, my career began when I made my début at Covent Garden in London; afterward going to La Scala. During three seasons at the Milan opera house I sang all three Brünnhildes in Italian.

EXTOLS AMERICANS' APPRECIATION

"Since then I have sung with the Paris Grand Opéra, and also was four seasons with the Chicago Civic Opera Company. When that organization disbanded, Gatti-Casazza engaged me for the Metropolitan. I was much gratified at this last affiliation, for I love America and the life here, and have thoroughly enjoyed my association with the New York opera house."

"This is your second season with the Metropolitan, isn't it?"

"Yes. My début was during 1932-33 in the rôle of Isolde."

"Except New York and Chicago, are you familiar with our country, Mme. Leider?"

"Oh, I haven't confined my acquaintance to those cities," replied the soprano, smiling. "With the Chicago forces I made a coast-to-coast tour of the United States—a delightful experience. We stopped in many cities and smaller centres, and everywhere found heartening response and appreciation from our audiences."

APPEARANCES IN OTHER LANDS

"When your season is completed at the Metropolitan, what are your summer plans?"

"First, I am going from New York to London to sing the three Brünnhildes at Covent Garden. After this come engagements at the Berlin State Opera and the Paris Grand Opéra. With the latter I am to sing two performances of Tristan und Isolde under Furtwängler.

"I also go to Bayreuth where I have made previous appearances. This year my schedule includes three Ring cycles there."

The arrival of photographers, come to ask the soprano to pose, interrupted the conversation at this point. As she bade her visitor goodbye, Mme. Leider said, "Don't forget to impress on your readers how I have appreciated the reception America has accorded me. The years spent in this country are happy ones, from both the professional and social standpoint, and I am grateful for the cordiality and friendship extended to me."

M. L. S.

FRIDA LEIDER
as Brünnhilde in Die Walküre. (Photo © A. Pieperhoff, Bayreuth.)

Grofé Works Heard at Metropolitan Opera Concert

The Metropolitan Opera Association paid tribute to Ferde Grofé, American composer-conductor, on March 25, when the orchestra and artists of that organization listed five of his compositions on their concert program. Under the baton of Wilfred Pelletier, assisted by the Metropolitan Opera House Orchestra and Frederick Jagel, Paul Althouse, Richard Bonelli, Charles Hackett and Grace Divine, three movements of Grand Canyon Suite and two movements of Mississippi Suite were heard on this occasion.

Soloists and Events of Ann Arbor May Festival

The programs for the six May Festival concerts which will be given on May 9, 10, 11 and 12, at Hill Auditorium, Ann Arbor, Mich., have been announced at the administrative offices of the University School of Music. Soloists are to be Rosa Ponselle, Lucrezia Bori and Jeannette Vreeland, sopranos; Coe Glade, contralto; Paul Althouse and Arthur Hackett, tenors; Theodore Webb, baritone; Chase Baromeo, bass; Guila Bustabo, violinist; Mischa Levitzki, pianist; Mabel Ross Rhead, accompanist; Palmer Christian, organist. Ensembles featured comprise the Chicago Symphony Orchestra, the Universal Choral Union, the Young People's Festival Chorus, and the Stanley Chorus; Earl V. Moore, Frederick Stock, Eric DeLamarter and Juva Higbee, conductors. Principal choral works will include the American première of Ein Friedenslied by Robert Heger; Seasons (Haydn); Beethoven's ninth symphony; The Ugly Duckling by Granville English; By the Waters of Babylon (Loeffler).

Myra Kingsley and Howard Taylor to Wed

Howard Taylor, a former president of Concert Management Arthur Judson, of New York, and Myra Kingsley, astrologer and graduate from the Institute of Musical Art, have announced their engagement and forthcoming marriage.

Viva Liebling Married

Viva Liebling, daughter of Mr. and Mrs. Leonard Liebling, was married in Palma de Mallorca, Spain, on April 1, to Xavier Vidal-Quadras Vila e Vecchia.

Golschmann Concludes Orchestral Season

New Municipal Auditorium to Be Opened with Gala Opera Performances

ST. LOUIS, MO.—Vladimir Golschmann provided a brilliant ending for the St. Louis Symphony Orchestra's fifty-fourth season on March 16 and 17, with an orchestral program designed to suit varied tastes, and to prove conclusively that the work accomplished during the season resulted in placing the orchestra on the highest plane of virtuosity ever attained in any period of its long and honorable career. The organization has been in a steady ascendancy since the advent of Mr. Golschmann as permanent conductor, three years ago, and the results achieved this season were not alone flattering to both conductor and orchestra, but were also a stimulus to the general musical scheme, as was proven by the large percentage of increase in the number of season subscribers. Plans for next season are already under way. The orchestra, together with practically all other attractions, has played its last concert in the Odeon and will from now on, be heard in the new Municipal Auditorium which is to be dedicated next week.

Mr. Golschmann offered for his season's farewell the Mendelssohn Fingal's Cave Overture, Beethoven's seventh symphony, a St. Louis première of Vaughan Williams' Fantasia for double string orchestra on a theme by Thomas Tallis, and Ravel's La Valse. It was all great music, interpreted in a style befitting a sensitized, intellectual and uncompromising conductor, and played with a freshness of spirit and brilliance of execution that brought the audience to its feet to stage a lingering demonstration of ecstatic approval.

A NEW HOME FOR MUSIC

St. Louis will have a musical holiday, so to speak, until the festivities attendant upon the Municipal Auditorium dedication get under way on April 14. After that date, the new home of music will be the scene of numerous civic celebrations, a season of five grand opera performances with Elisabeth Rethberg, Lucrezia Bori, Giovanni Martinelli, Mario Chamlee and others in the casts, and a series of concerts that will include John Charles Thomas, Rosa Ponselle, Mischa Elman, Doris Kenyon, Alberto Salvi and Rudolph Ganz. Following this the National Sängerfest will begin its sessions on May 31.

O. C.

William Grant Still and Douglas Moore Receive Guggenheim Fellowships

Announcement of the tenth annual fellowship awards by the trustees of the John Simon Guggenheim Memorial Foundation brings the total grants of the foundation to assist American scholars and artists to carry on research and creative work to more than $1,200,000 and the total number of fellowships awarded to 577. The names of forty American researchers and creative workers, including two composers, William Grant Still and Douglas Moore, are on this year's list. Another series of grants to Latin American scholars will be made next June.

Heretofore the fellowships have been granted only for work abroad, but this year provision also is made to permit some fellows to work in the United States. Mr. Still, one who proposes to remain in America, has written musical works which have been performed by many orchestras in this country and abroad. Prof. Moore, who is affiliated with Columbia University, has composed Pageant of P. T. Barnum and other works, played by leading symphonic bodies.

Charles L. Wagner to Produce Erskine-Stoessel Opera Based on Foster's Life

The American composer Stephen C. Foster is the subject of an opera for which John Erskine is writing the libretto, Albert Stoessel the music. Charles L. Wagner intends to produce the work next year with John Charles Thomas in the leading rôle. Present plans call for the world première in Pittsburgh, Pa., Foster's native city, next April, with the first New York presentation a week later. Dr. Erskine already has written the text for two operas, Jack and the Beanstalk, with music by Louis Gruenberg, and Helen Retires, with music by George Antheil. Mr. Stoessel is an experienced composer, but this is his first venture into the field of music drama.

Vienna Applauds Eleanor Spencer

(*Special cable to the Musical Courier*)

VIENNA.—Eleanor Spencer, after an extensive tour through Czecho-Slovakia, Italy and Hungary, gave a piano recital in Vienna for the benefit of the winter relief fund. There was a packed house which demanded numerous encores to an interesting program.

Menuhin in Solo Début with Boston Symphony Orchestra

Audience Greets Him Ecstatically—Koussevitzky Leads Brilliant Program—Thompson Stone Conducts Bach St. Matthew Passion

BOSTON.—An uncommonly engaging list of concerts has enlivened the waning concert season, after several weeks of much lighter activity. The renewed life was like a gasp before the approach of the Metropolitan Opera forces (April 2 to 7) and the Monte Carlo Ballet Russe (April 9 to 12), engagements which will make concert-giving temporarily precarious here.

Of exceptional interest, and causing tremendous excitement, were Yehudi Menuhin's first appearances with the Boston Symphony Orchestra under Serge Koussevitzky on March 23 and 24. The young master of the violin was rendered the compliment of being scheduled to play two concerti with the orchestra—the Beethoven and an early work in D major (Adelaide Concerto) by Mozart. The latter work received its first orchestral performances in the United States on these occasions.

It is almost needless to say that Menuhin again excited astonishment and admiration by the purity of his tone and phrasing, by the flawless accuracy of his passage-work, and by his restraint of style, which place him, regardless of his age, among the greatest artists of our generation. Aided by sensitive accompaniments under Koussevitzky, who seemed even more eager than anyone else to insure a triumph for Menuhin, the violinist was greeted by applause and cheers which for volume and intensity, surpassed most of such outbursts heard by your correspondent during the last decade.

Dr. Koussevitzky and the orchestra opened the program with the twelfth Concerto grosso of Handel in B minor, and ended it with a dramatic interpretation of three excerpts from Berlioz' Damnation of Faust.

Koussevitzky and his orchestra gave the fifth concert in the Beethoven cycle on March 27, when the program included the rarely performed incidental music to Egmont, the triple concerto, and the eighth symphony. The concerto—believe it or not—had never previously been played at a concert of the Boston Symphony Orchestra. The soloists at this performance, all taken from the orchestra itself, were Jesús Maria Sanromá, pianist, Richard Burgin, violinist, and Jean Bedetti, cellist. In the Egmont music, Claerchen's two songs were sung by Olga Averino, soprano, and the spoken recitations were read by Richard Hale. A large audience applauded with enthusiasm.

BACH ST. MATTHEW PASSION

Competently led by Thompson Stone, the Handel and Haydn Society and numerous assistants gave a performance of Bach's St. Matthew Passion. It was, of course, necessary to make numerous cuts to preserve continuity of the narrative and drama. In this way the glory of the drama was preserved, and it was a keen pleasure to hear it, for the Matthew Passion is not often given in Boston. Mr. Stone achieved a skillful performance that merited the enthusiasm of the large audience.

The quintet of soloists included Jeannette Vreeland, Marie Murray, George Boynton, James R. Houghton, and Ralph Tailby. The beauty of Miss Vreeland's voice and art requires no heralding. Miss Murray, too, gave pleasure. The men sang competently, but without distinction. Assisting in the performance were the Boston Orchestral Society and a boys' choir from a Boston public school. It is also interesting to note that the audience joined in singing the chorales.

Prepared especially for this performance was a reproduction of the beautifully stained-glass cartoons by Connick in the chancel window at Princeton. The reproduction was suspended over the organ-front at Symphony Hall, above the singers, and was made by workmen in Connick's Boston studio.

THE DELUGE PRODUCED BY BRASLAVSKY

Saint-Saëns' Deluge, neglected here for half a century, was produced at Jordan Hall on March 25, when Solomon G. Braslavsky led the forces of the Boston Jewish Symphony Orchestra, the Boston Jewish Choral Society, and the Hadassah Choral Group. In the performance of the program, which also included compositions by Gradener and Braslavsky, the soloists were Clara Kwartin-Friedman, soprano, Alice Reese, alto, Mitchell S. Selib, tenor, and Theo. S. Carreiro, bass.

LONGY SCHOOL PROGRAM

A concert under the auspices of the Longy School of Music, played at Jordan Hall on March 28, disclosed two works in first Boston performance—the first string quartet of Walter Piston and the octet for strings by Georges Enesco. The other number of a connoisseur's program was the Chausson concert for string quartet, violin and piano. In the latter work Norbert Lauga was the violin soloist, while the difficult piano part was in the able hands of Frederic Tillotson. The two string quartets necessary for the program were the Chardon and Durrell.

OTHER EVENTS

Mr. Tillotson and David Blair McClosky divided a faculty program of the Boston University College of Music on March 21, when Mr. McClosky sang numbers by Brahms and Erich Wolf, while Mr. Tillotson played the Bach D minor and Beethoven Emperor piano concerti, with the assistance of a string quintet. . . . Leo Litwin and Susan Williams were each heard recently in piano recitals at the New England Conservatory of Music. . . . The Boston Woodwind Ensemble gave a program of musical *hors d'oeuvres* at Paine Hall, Harvard, on March 30.

MALKIN CONSERVATORY CONCERT

An assortment of exceptional talent was heard at a students' concert of the Malkin Conservatory of Music at the Women's Republican Club on March 27. George Glickman played two movements of the Mendelssohn violin concerto and the Devil's Trill of Tartini with clean technic, beautiful tone and musical understanding. Similar virtues were discoverable in the playing of the Chopin B minor scherzo and the Busoni version of La Campanella by Esther Stein, pianist. Others on the enjoyable program, heard by a large and cordial audience, were Bertram Borison, pianist, Dan Farnsworth, cellist, and Pearl Morton, soprano. M. S.

Popular Request Program Concludes San Francisco Orchestral Season

San Carlo Opera Company Financially and Artistically Successful

SAN FRANCISCO, CAL.—During this season, there has been more or less dissatisfaction on the part of certain symphony patrons regarding the type of programs presented by the San Francisco Symphony Orchestra under Issay Dobrowen's direction. Some expressed the opinion that the programs were too heavy in character while others felt they were too light. In order to try and please all concerned, the music committee of the Musical Association of San Francisco (which maintains the orchestra) decided that the program for the seventh and final pair of concerts should be chosen by popular vote. Therefore, for several weeks prior to the events, there appeared daily in the San Francisco Examiner a blank program form to be filled in with request numbers, signed by the person requesting them, and forwarded to Redfern Mason, music editor of this publication. Thousands of blanks reached Mr. Mason's desk.

The compositions found to be most frequently called for and which were finally chosen were the overture to Rossini's William Tell; Schubert's Unfinished Symphony in B minor; Grieg's Peer Gynt Suite No. 1; Ravel's Bolero and Johann Strauss' On the Beautiful Blue Danube. It was a popular program, to be sure, but it proves that the average person, not the trained musician, who attends symphony concerts does so not in search of musical education but to be entertained by listening to familiar and melodious music. In casting aside his own personal ideas as to what constitutes a first-class symphony program, Mr. Dobrowen showed himself to be a good sport, and he conducted each of these popular numbers with the same incomparable care, intelligence and musical feeling as he would have compositions of greater depth.

SAN CARLO OPERA SEASON

Fortune Gallo's San Carlo Grand Opera Company, now in its second week engagement, is doing a tremendous business. Practically every performance has drawn a capacity audience to the Opera House. From the standpoint of production, the performances have been of a high standard and such artists as Anne Roselle, Bianca Saroya, Bernice Schalker, Rosalinde Morini, Aida Doninelli, Dreda Aves, Aroldo Lindi, Sydney Rayner, Mostyn Thomas, Harald Kravitt, Dimitri Onofrei, Mario Valle, Natale Cervi, Francesco Curci and Fausto Bozza have enjoyed critical endorsement.

Dollar opera has certainly made a hit. This opera season is for the masses and not for the elite. People who heretofore have never been inside the new opera house are seen there night after night.

There is no doubt but that Mr. Gallo has given San Franciscans something to think and talk about, and there is no question but that the season has been a genuine artistic and financial success. If Gallo is as wise a man as this writer feels he is, he will certainly bring his organization annually to San Francisco where he will always find liberal support and an appreciative public.

LAWRENCE STRAUSS GIVES RECITAL

Enjoyable indeed was the song recital given by Lawrence Strauss in the Veterans' Auditorium. Mr. Strauss is not only a brilliant singer and musician but also a profound student. In attending one of Mr. Strauss' recitals, lovers of vocal music are always certain to hear a program replete with novel and interesting compositions. With the assistance at the piano of Elizabeth Alexander, Mr. Strauss sang with telling effect a group of German Lieder, numerous atmospheric French songs and charming compositions by English and American writers. As a tribute to Mrs. Isabelle Stein-Leis of San Francisco, Mr. Strauss introduced on his program two lovely songs of her creation. His was the final recital in the Alice Seckels Series. C. H. A.

Schelling Concludes Philharmonic Concerts for Young People

Ernest Schelling, composer, pianist, and conductor of the New York Philharmonic's Concerts for Children and Young People, has closed his eleventh season as director of this series. In addition to leading the New York organization in programs for juvenile music-

(Photo by Kesslère.)

ERNEST SCHELLING

lovers, Mr. Schelling accepted an invitation of the San Francisco Orchestra Association to present three children's concerts on the Pacific Coast. Two were given in San Francisco on December 27 and January 4, and one in Oakland, December 30.

In New York, the various events, held as usual in Carnegie Hall, took place on the six Saturday mornings of December 16, January 13 and 20, February 10 and 17, and March 10. "Uncle Ernest," as his young audiences call him, besides wielding the baton, discusses the music and illustrates the programs with his unique collection of colored stereopticon slides.

During the 1934-35 concerts, assisting artists included Hulda Lashanska, soprano; Mr. Schelling himself, in his capacity of pianist; Guila Bustabo, young violinist; and Edith Zelda Rosen and Arnold Pomerantz, youthful piano team, who made two appearances. Guest conductors were Deems Taylor and Hans Lange, and members of the orchestra who were featured as soloists comprised Joseph Emonts, cellist; Bruno Labate, oboe; Simeon Bellison, clarinet; Bruno Jaenicke, horn; Benjamin Kohon, bassoon.

At the final program, according to custom, medals and ribbons and three special prizes were distributed to the writers of the best notebooks of comments on the series. Lily Pons bestowed the awards.

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Visiting Artists Hailed In Toledo

Lehmann, Budapest String Quartet and Detroit Orchestra in Concerts—Guy Maier Gives Musical Lecture

TOLEDO, O.—The preceding month marked the close of the concert season here with three major concerts being presented by Lotte Lehmann, Viennese soprano, the Budapest String Quartet and the Detroit Symphony Orchestra. All were given at the Toledo Museum of Art. Mme. Lehmann's concert, originally booked by Town Hall, was taken over by the Musuem.

Mme. Lehmann received an ovation for her superb vocalism, demonstrated in a program exclusively Lieder, excepting an English group of four songs. Hers is truly a great voice, the like of which is not often heard on the concert platform.

Unanimous was the praise for the Budapest String Quartet. The program included the quartet in G major, op. 18, No. 2 (Beethoven), quartet in D major (César Franck); quartet in C minor (Schubert); Italian Serenade (Hugo Wolf).

GABRILOWITSCH LEADS FORCES

Ossip Gabrilowitsch conducted the Detroit Symphony Orchestra in another delightful program. They are favorites with Toledo concert-goers who gave them a warm reception. Outstanding on the program was the magnificent reading of second symphony, E minor, op. 27 (Rachmaninoff). Other selections were Chorale and Fugue (Zemachson) First Roumanian Rhapsody (Enesco), prelude to Act I of Lohengrin and Ride of the Valkyries from Die Walküre (Wagner).

The month also brought Guy Maier to Toledo for a Musical Journey to Spain and Majorca. He was presented under Museum sponsorship before members of the music appreciation class, conducted by Mary Van Doren, head of the museum music department. Mr. Maier's program included music by Chopin, Lecuona and Chenoweth, together with comments and colored slides of the country discussed.

Stanley Fletcher, young Ann Arbor pianist, played in recital at the University of Toledo. He offered fine interpretations of Bach, Mozart, Chopin, Brahms and Strauss compositions.

The March program of Epsilon chapter, Mu Phi Epsilon, was given by Kathryn Clapp and Guyneth Redman, pianists; Ruth Earhart, cellist, and the Musical Art Trio (Isabelle Reichert, pianist, Ruth Earhart, cellist, and Florence Fisher Miller, violinist).

Sunday afternoon concerts were given at the Museum of Art by the following: Orpheus Club, Hazel Johnson Ioset, soprano, guest soloist, John Gordon Seely, conductor; Musical Art Trio and the combined high school orchestras, Bessie Werum, conductor.

F. J.

Summer Music at Bay View, Mich.

Fred Patton, baritone, the newly appointed dean of music at the Bay View (Mich.) Summer School of Music, announces that the artists have been engaged for the Bay View season. These singers and instrumentalists will not only appear on the Bay View concert programs, but conduct summer classes there. The personnel of the faculty is:

Mr. Patton, head of the voice department; Leone Kruse, soprano, formerly of the Chicago Opera Company; Beatrice Brody, contralto, Mr. Patton's assistant at Michigan State College; Byron Warner, tenor, soloist of Broadway Tabernacle in New York and experienced in operatic work; Jan Chiapusso, pianist, from the University of Chicago; Arnold Small, violinist, of the University of Iowa; Herbert Weis, cellist of the Cincinnati Symphony Orchestra and the Heermann Ensemble; F. Dudleigh Vernor, organist, of the First Methodist Episcopal Church of Jackson, Mich. The accompanist is Archie Black of Lansing, Mich.

The Bay View summer season extends over a period of six weeks—from July 16 to August 24.

Curtis Institute Announces Twenty-First Broadcast

For its twenty-first weekly broadcast on April 12, the Curtis Institute of Music presents Lily Mattison, violinist, student of Dr. Louis Bailly in chamber music; Albert Mahler, tenor, pupil of Emilio de Gogorza; Victor Gottlieb, cellist, student of Felix Salmond. Ralph Berkowitz, pupil of Harry Kaufman, will be the accompanist.

Miss Mattison is to play the first and second movements from Handel's D major sonata, Beau Soir of Debussy, Mouvement Perpétuel of Tansman and Rigaudon from Le Tombeau de Couperin of Ravel-Dushkin. Mr. Mahler sings an aria from Meyerbeer's L'Africaine, an Italian folk-song and songs of Denza and Rachmaninoff. Mr. Gottlieb is to play a selection from Debussy's Children's Corner, Guitarre of Moszkowski. Après un Rêve of Fauré and Rimsky Korsakoff's Flight of the Bumble Bee.

EMY-LOU

BIEDENHARN

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Sasha Photo

"POSSESSES AN IMMENSE VOICE."
N. Y. Times

New York Times, March 28, 1934. By H. H.

Miss Biedenharn **possesses an immense voice; big not only in actual volume but in the quality of tone,** which suggests vastness to the imagination. With proper direction it might join that small family which has been able to project authentically the cosmic utterance of an Erda, for in addition to its power the tone's centre retains even in the brilliant edging of the upper register the dark, fateful quality of the true contralto. **It is rich, true and round. One would be proclaiming perhaps a second Schumann-Heink,** for the instrument itself is remarkable. The first phrase of death's answer in "Tod und das Mädchen," was perfectly sung. The whole recital, in short, revealed **material that might develop gorgeously.**

New York Herald-Tribune, March 28, 1934. By F. D. P.

Miss Biedenharn exhibited **a voice of unusual volume and the warm quality** which is likely to be an attribute of the best voices in this class, and employed it with very effective results from a vocal and interpretative point of view in declamatory numbers, such as Schubert's "Die Allmacht," or in music such as "Der Tod und das Mädchen"; her interpretation was successful in realizing the sentiments placed in the mouths of both characters.

New York American, March 28, 1934. By Leonard Liebling.

An American contralto, Emy-Lou Biedenharn, gave her first New York song recital yesterday evening at Town Hall. Of tall and imposing stature, the singer was **equally impressive in her choice of numbers and the manner in which she delivered them.** Even in the trio of opening songs she revealed musical purpose, feeling and understanding of the required serious style. The voice is a weighty one of unusually warm timbre and dark coloring. It was a pleasure to observe how well its possessor gave it the semblance of flexibility. She rose to the dramatic accents of Schubert's "Die Allmacht" as effectively as she achieved the softer utterance of the same composer's "Nacht und Traeume." Another successful Schubert interpretation was that of "Der Tod und das Mädchen," done with deep emotional expressiveness. Her earnestness and evident careful preparation as well as her **rich and moving voice** brought Miss Biedenharn much applause.

New York World-Telegram, March 28, 1934. By Pitts Sanborn.

Miss Biedenharn is a lady of imposing Junoesque presence, **endowed with an imposing, Junoesque voice.** Miss Biedenharn **delivered a single phrase admirably.** The singer achieved her best results in some of the German songs, particularly Schubert's "Der Tod und das Mädchen."

New York Evening Post, March 28, 1934. By S. C.

Miss Emy-Lou Biedenharn, contralto, appeared in a song recital at the Town Hall last night. Notwithstanding the rumor that she was undergoing the ordeal of a New York début, she seemed, last night, **well poised and confident at all times.** The singer was excellent in Schubert's "Der Tod und das Mädchen," a song which is generally held to require the grand manner. The explanation may be found in the assumption that Miss Biedenharn did not know the reputation of the song or disagreed with it, if she did know. And I am inclined to agree with her, for nowhere in the music is there any indication of any manner but a very simple one. The song expresses the fear of a young girl who is faced with death, and the soothing reply of death, who claims that he is a comforter, not a scourge. Now, when the average vocalist comes to the part where death speaks, he or she assumes a sepulchral tone and sings the comforting lines in a pontifical manner that belies the tenderness of the words. **Miss Biedenharn avoided that pitfall** and delivered the words and the music softly, with an almost maternal solicitude. The effect was genuine, and **moved the audience to** the first outburst of appreciation.

New York Evening Journal, March 28, 1934. By Henriette Weber..

Emy-Lou Biedenharn is a young contralto hailing originally from Louisiana, who has been spending years of hard vocal study in Europe and in spite of being in the very early twenties, has already done some notable public singing in Germany and Holland. Last night at Town Hall she made her bow here, and duly **impressed her audience by the sincerity and seriousness** with which she has approached her art. **She has talent, a beautiful voice, brains, and beauty.** In all she did she proved that she had given intelligent and hard study and rapt devotion to the meaning of the music. If she continues the way she is going, **she will become a truly great artist.**

BOSTON RECITAL at JORDAN HALL, APRIL 12

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Sigrid Onegin Successfully Blends Careers of Musician and Mother

Eminent Contralto Finds Calling of Homemaker Ideal Complement to Vocation of Songstress

The art of the mother and homemaker is blended in perfect harmony with that of the singer in the career of Sigrid Onegin. The latter phase, is, of course, much better known to the general public, but no one seeing the contralto with her husband, Dr. Fritz Penzoldt, and their son, Peter, could doubt the success with which she fills her domestic rôle, in addition to her achievements in the sphere of music.

A member of the staff of the Musical Courier, calling at Mme. Onegin's suite the day before she sailed for Europe, was greeted by Dr. Penzoldt. The contralto had not returned from keeping a previous engagement.

"However," said Dr. Penzoldt, "Mme. Onegin has competent representation in her absence. The interview need not be delayed."

Looking around for the "representative," the visitor saw a handsome boy, stalwart and tall for his nine years.

"This is Peter," his father introduced him. The boy clicked his heels together and bowed over his caller's hand in continental fashion.

(Photo by F. Ruf, Zurich.)

SIGRID ONEGIN and HER SON

An Interview by Proxy

"I'll talk to you until my mother comes," he offered, with engaging friendliness. Seated in a big chair, facing his questioner, he began:

"Yes, I know America pretty well. I'm nine years old and have been over seven times. I go to school in this country at the Watertown, Conn., Day School, and I live there with my governess, Fr. Johnna Leuthole, while my mother and father are away."

"Are you happy to be sailing home to Switzerland tomorrow?"

"I'll be glad to see all my animals again. At home, I have a Scotch terrier, eleven birds, an aquarium and some guinea pigs. I take the guinea pigs to school with me and sell them to the other boys," he confided. "At first I could get good money for them, but there got to be so many I had to come down in my price."

"Have you any pets with you?"

"Oh, yes," he cried, jumping up. He ran into the bedroom and returned with a dish, covered with paper perforated for air holes. "Here are my turtles," he went on enthusiastically, drawing back the covering to show his visitor four tiny, wriggling specimens. "I take them with me everywhere I go. Aren't they nice?"

"You love animals so much, perhaps you intend to be a naturalist when you grow up?"

"Not I. I am fond of animals, but the trouble with being a naturalist is that you have to stand on your feet all day and tell other people how to be naturalists, too," said the young gentleman, who had evidently had some experience with lecturers.

"What do you want to be, then?"

"We-ell, that is hard to say. Maybe a doctor, like my father."

"Try something easy," advised his parent, with a grin.

"All right. If I can't be a doctor, then I'd like to be an actor—and something else."

"Ah, yes. An actor in your spare time. Very good," nodded Dr. Penzoldt.

Now, I would like to show you some tricks with my father," announced Peter, who took his duties as host with well-bred seriousness. He looked so eager that his father good-naturedly lifted him about in various athletic feats, obviously a favorite pastime of the two, for the timing was perfect. After this, Peter performed alone, and was receiving a well-deserved ovation, when a kep sounded in the lock, and Mme. Onegin came in, a gracious, wholesome presence. Her son ran to her, and the two stood side by side, smiling at the interviewer.

A Welcome Apparition

"I am sorry to be late," she said, "but all of you seemed to be having a good time, so I am sure I was not missed."

"Your son's social gifts have made the time pass very pleasantly. Peter has a remarkable command of English for a boy who spends most of the year abroad. Does he speak German and French as well?"

"German, of course," replied Mme. Onegin. "He is soon to take up French. I don't believe in crowding too many languages into a child's consciousness at one time. Now he can speak, read and write English, but I have let him take his time and absorb the forms and idioms gradually. I remember when he was a little fellow—several years ago—he spent some time in kindergarten here. At first, the talk was quite incomprehensible to him, but after a while he told me that everyone had learned to speak German. I couldn't understand this, knowing, as I did, that they didn't know *ja* from *nein* there, until I realized that he had begun to understand English—and thought, poor child, that since the sounds made sense to him, the people must be talking German.

"In my own childhood, many languages were spoken around me. My father being in the diplomatic service, we traveled from place to place, and I actually did not know whether I was hearing French, German, Swedish or some other tongue. I understood them all, and when I began to talk myself, I had the most polyglot utterance imaginable. Difficulty came when I had to segregate each language and master the grammatical structures. In this process, somehow I lost my Swedish. In after years, I managed to recover it, but the confusion in my mind was one I want Peter to miss. He shall take his languages in less of a hodge-podge than I did."

The object of this solicitude, remarked in vigorous English that he was glad to see his mother.

"You think I'm a pretty good mother, don't you?"

"I sure do!"

"And you wouldn't have anyone else for your mother?"

"No, sir! Nobody else."

"And you think that I'm just as good a mother as if I weren't a singer? You're glad I'm a singer, aren't you?"

"Glad you're a singer?" cried the young man, with the perversity all parents grow to know. "No, I'm not. If you weren't you'd stay at home *all* the time—with me!"

M. L. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 2—7	Florence	Twelfth Festival, International Society for Contemporary Music
April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 21—May 1	Prague	Music Festival
April 30—June 22	London	Covent Garden Opera

MAY

May 1—8	Zürich	Richard Strauss Festival
May 7—12	Dublin	Feis Ceoil
May 7—12	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 4—16	London	May Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play
May 27—June 17	Vienna	Festival Weeks

JUNE

June (dates to be announced)	Dresden	Richard Strauss Festival Week
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival
June 11—17	Berlin	Reich Opera Week
June 16—18	Krefeld-Urdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

Richard McClanahan to Give Master Class

On April 25 Richard McClanahan will appear before the annual meeting of the Virginia Music Teachers' Association at the Hotel Lincoln, Marion, Va. The morning is to be devoted to a lecture-demonstration, in which Mr. McClanahan will show how the explanations and principles of Tobias Matthay may be applied to a practical outline of piano study. The afternoon is given over to private and group lessons.

Mr. McClanahan recently completed four lecture-demonstrations of his method of teaching for the educational department of Carl Fischer, Inc., and will offer a special summer course in his work during June and July at his studio in Steinway Hall, New York. Mr. McClanahan's endeavor is to present the work of the English innovator in terms of the material and music already known and used by American teachers. It is stated to be a concentrated, but comprehensive scheme of piano education, suitable for either teachers or players, and the result of more than ten years' experience in interpreting the Matthay principles to American teachers and players.

Four to Receive Honorary Membership in Sigma Alpha Iota

Mabel Bray, director of music at Trenton State Teachers College, Trenton, N. J.; Judith Waller, educational director of the National Broadcasting Company studios; Winifred Christie, pianist, who plays the Moor Double Keyboard Piano, and Ruth Swarthout, personal representative of Miss Christie, will be initiated into honorary membership of Omega Chapter, Sigma Alpha Iota, national music fraternity, at the chapter's banquet, April 11, at the Stevens Hotel, Chicago. The event takes place during the annual meeting of the Music Supervisors' National Conference.

New Music School to Present Clavichord Recital

The New Music School will present Ralph Leonard Kirkpatrick in a clavichord recital of the works of J. S. Bach in the auditorium of the American Dalcroze Institute on April 10. The program includes the G major and E major French suites, the B major partita, and six preludes and fugues from the Well Tempered Clavichord. It has been announced that Mr. Kirkpatrick will play on a clavichord built by Dolmetsch.

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— 1934 —

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STUDIOS

15 WEST 74TH STREET NEW YORK CITY

Ormandy Leads Fourth Event By Philadelphia Orchestra

Carey Arranges and Directs Performance of Bach St. Matthew Passion by Mendelssohn Club

PHILADELPHIA.—Eugene Ormandy made his fourth visit to Philadelphia this season, as guest conductor of the Philadelphia Orchestra, for the concerts of March 23, 24 and 26, when he presented a delightful program.

Brahms' Academic Festival Overture opened the concert, followed by the Mendelssohn nocturne and scherzo from A Midsummer Night's Dream. In the nocturne the French horn solo part was splendidly done by Arthur I. Berv, while in the scherzo Mr. Kincaid did equally beautiful work in the solo flute part. Both these artists were called upon by Mr. Ormandy to rise and acknowledge the applause at the close.

A Bulgarian Suite, op. 21, by Pantscho Wladigeroff, was played for the first time in Philadelphia. In the three parts of the suite which Mr. Ormandy presented (Chorovodna, Chant and Quasi Marcia), the folk tunes of Bulgaria were cleverly used. The suite is a pleasant addition to the orchestral repertoire, and was well received.

The concert closed with a masterly performance of the Brahms symphony No. 4 in E minor. Mr. Ormandy was recalled many times.

ITALO-AMERICAN CONCERT

The Italo-American Philharmonic Orchestra (Guglielmo Sabatini, conductor) gave its fifth and last concert of this season on March 25 in the Fleisher Auditorium. Mr. Sabatini has done fine work with this organization, and always presents pleasing programs. This was no exception. The concert opened with the Beethoven Prometheus Overture, and closed with Wagner's Ride of the Valkyries. Both were well done. The other purely orchestral numbers were novelties in Philadelphia, carrying out Mr. Sabatini's custom of giving one or more numbers new to Philadelphia. The first of these was Nella Foresta Nera by Franchetti, which was highly descriptive in character. Later came Respighi's suite, three Antiche Danza ed Arie, in four parts (Italiana, Arie de Corte, Siciliana, and Passacaglia). This was also well received. The Poema, Il Tramonto by the same composer, for voice and orchestra, was also given its first hearing here, with Regina Marsh, contralto, singing the difficult solo part acceptably. The other soloist of the evening was Bernardo Parronchi, cellist, who played the Saint-Saëns concerto in A for cello and orchestra, following with the Courante from one of the unaccompanied solo sonatas for cello by Bach, as an encore.

MENDELSSOHN CLUB IN BACH WORK

The Mendelssohn Club (Bruce Carey, conductor) presented the Passion of Our Lord according to St. Matthew, music by Johann Sebastian Bach, at the Church of the Saviour on March 28 with the Philadelphia Orchestra and four eminent soloists, Ruth Rodgers, soprano, Grace Leslie, contralto; Dan Gridley, tenor, and Arthur Anderson, baritone of the Metropolitan Opera Company.

This work, written for two choruses and orchestra, Mr. Carey arranged for a chorus of 343. The religious atmosphere was obtained as nearly as possible, with the chorus in caps and gowns, the conductor obscured by a bank of ferns, the church lighted by tall candles placed at the ends of the pews, and the lights of the church turned low.

The chorus did its usual fine work, and each of the soloists sang his or her allotted part with true reverence, and fine tone. Mr. Gridley's enunciation was excellent as the narrator, while Mr. Anderson's rich voice was especially effective in the parts of the Saviour. The feeling with which he invested the words added much to the effectiveness of the work as a whole. Miss Rodgers sang with clarity and expression, and Miss Leslie revealed tonal and interpretative beauty in her singing. Sherwood Johnson gave valuable assistance at the piano to the soloists. A large audience heard the colossal work in a spirit of deep respect. M. M. C.

Gershwin Addresses Radio Audience of New York Philharmonic

George Gershwin, composer of Rhapsody in Blue, whose concerto in F was the first piano concerto with a jazz motif to be presented by a symphonic orchestra, says that he observed during his recent tour that the entire nation is becoming New York Philharmonic-Symphony conscious and that the principal topic of conversation among music-lovers everywhere was the danger of losing this great orchestra.

Mr. Gershwin was the guest speaker on April 1 during the intermission of the regular Sunday afternoon concert of the Philharmonic-Symphony Orchestra at Carnegie Hall, New York, and his remarks were broadcast from coast-to-coast over the Columbia network. He also said in his address: "I welcome this opportunity to speak to the friends of the Philharmonic-Symphony Orchestra and add my contribution to the campaign fund through which this great institution is to be continued. It is remarkable how the public is responding to this organization's S. O. S.—which means, 'Save Our Symphony.'

"I've heard it said that if we had no music, life would go on just the same. I suppose it would—but what a life.

"Now—we are used to the label, Philharmonic-Symphony Society of New York, as the name of this great musical organization. But I really think, and I trust you will agree, that we need not look too closely at the 'New York' part of the name. Isn't a magnificent orchestra playing fine music for all of the country on the radio, truly a national orchestra? I think so.

"So why shouldn't those of us, wherever we live, who enjoy the Philharmonic give a concrete evidence that we approve of what the Philharmonic stands for by a national response which it now so greatly needs? By this I mean purely and simply—let's all give—give what we can. If every lover of fine music in America will make a money contribution to the rescue of the Philharmonic, there can be no doubt that this splendid musical organization will be saved for the benefit of all of us."

The radio audience responded generously to Toscanini's birthday appeal the previous Sunday. Huge sacks of mail poured into the campaign headquarters. Many of the contributions were accompanied by messages of congratulation to the conductor. These come from high officials throughout the country, from educators, clergymen and heads of musical societies. One was from Katherine Cornell, the actress, who donated $500.

Hippodrome Opera Series Opens Under Direction of Amato

The resumption of popular-priced opera at the New York Hippodrome under the artistic direction of Pasquale Amato, on April 1, with Carmen, attracted a sold-out house and gave every evidence of successful enterprise. The company includes a number of the best singers who appeared in a series there earlier in the winter. Maurice Jacquet conducted a performance of much spirit in which the orchestra played acceptably. The cast listed Bruna Castagna, as a Carmen of opulent voice and vivid action; Ralph Errolle, formerly of the Metropolitan, a José of the requisite lyric skill and romantic portrayal; Lucy Monroe, appealing in appearance and competent in singing style; and Joseph Royer, a routined and sonorous Escamillo. Other rôles were sustained by Amund Sjovik, who gave importance to the part of Zuniga; Thomas Thomas as Morales; Louise Cronheim as Frasquita; Georgia Standing as Mercedes; Lodovico Oliviero, as Remendado and Paul Farber as Dancairo. The dances in Act II were performed by an ensemble trained by Alexander Yakovleff, and including Monna Monutes, Nicolas Daks and the ensemble. Desire Defrere, formerly of the Chicago Civic Opera, was the director. The scenic appurtenances were of unusually colorful and attractive sort, and a new red curtain gave a cheerful note to the auditorium. Many calls and ovations greeted the singers and conductor, testifying to the warmth of appreciation of the vast audience.

Mannes Conducts Third Museum Concert

The third symphony concert in the series conducted by David Mannes at the Metropolitan Museum of Art, New York, was given on March 24, and had as special guests of the Museum's president, George Blumenthal, a number of officials of the city. The usual attendance of nine or ten thousand was cut to six thousand by a steady sleet storm. The program was as follows: overture, Sakuntala, Goldmark; symphony No. 5, Beethoven; two intermezzi from the Jewels of the Madonna, Wolf-Ferrari; the *lento* movement from the American quartet, Dvorak; the Afternoon of a Faun, Debussy; and ballet music from Prince Igor, Borodin. F. S.

Berúmen Artists to Play

Ernesto Berúmen, pianist and teacher, will present his pupils Mary Nelson, Evelyn White and Gerald Mirate, in a piano musicale at the La Forge-Berúmen Studios, New York, on April 12. The young artists will give a program of classical as well as modern compositions.

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LOS ANGELES . . . "The large audience was treated to **many thrills.** They performed as **one mentality** so absorbed in a single consciousness that not an afterbeat was heard out of place during the entire recital. Roused the audience to **enthusiastic applause,** bringing forth many encores." **Los Angeles Herald-Express.**

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METROPOLITAN OPERA

LUCIA DI LAMMERMOOR, MARCH 26

Lily Pons triumphantly made her final appearance as the mad heroine of Donizetti's opera Lucia di Lammermoor upon this last Monday evening of the 1933-34 Metropolitan Opera season. In scintillant voice she sang the difficult roulades, trills and high tones of her florid arias with assurance and accuracy. After the first half of the Mad Scene she was greeted with cheers and constant applause lasting several minutes, and following its close she was called before the gold curtain eight times by the delighted audience which packed the auditorium.

Nino Martini was the personable and vocally fine Edgardo, acting with finesse and charming his listeners as much as Miss Pons by his performance. Mr. Martini is growing rapidly in operatic ability and upon this occasion displayed an aplomb and tonal brilliance that was a creditable mark above his other excellent interpretations of his first season with the organization.

The remainder of the able cast enrolled Elda Vettori (Alisa), Giuseppe de Luca (Lord Enrico Ashton), Ezio Pinza (Raimondo), Alfio Tedesco (Arturo) and Giordano Paltrinieri (Normanno). Vincenzo Bellezza conducted.

PARSIFAL, MARCH 28

The initial Parsifal of the season was given on Wednesday night as a benefit for the Henry Street Settlement Music School, this being the first of two hearings of Wagner's "consecrational festival play" during the final week. The drama, which was given uncut, began at 7:15 o'clock and found a large part of the audience already in their seats. Although there was lacking the especial solemnity of the Good Friday afternoon hearing, the stately processionals and rites of the first and third acts exerted their usual profound spell.

The cast, a strong one, included Frida Leider as an unusually resourceful and dramatically sincere Kundry, whose singing of the difficult score moreover, was throughout of musical quality. Particularly was this true of the scene of temptation, where her voicing of the chromatic measures of enticement was beguiling. She was intensely impassioned in her utterance. Visually, too, she made credible the changes in the character of Kundry from temptress to saint.

Lauritz Melchior, in the title rôle, a part in which he first gained eminence at Bayreuth, sang with the artistry and expressive treatment of the text that characterize his Wagnerian interpretations. He was suitably impulsive and buoyant in the opening act, naïve in the flower maiden scene, and rose to heights of solemn impressiveness in the final act. His singing in the magical Good Friday scene was of poignant beauty and restraint.

The other rôles were sustained with varying degrees of competence. Ludwig Hofmann's Gurnemanz is a routined and vocally effective one, if the mellow wisdom and compassion of the venerable Grail disciple were not always stressed in the fullest measure. Friedrich Schorr's Amfortas was suavely sung, save when the orchestra overwhelmed his voice. The intense suffering of the wounded knight was suggested rather than fully realized. Gustav Schützendorf as Klingsor gave robust and dramatic quality to a vocally ungrateful part, summoning a true figure of brooding malignity in his incantation scene. James Wolfe was heard in the music of Titurel.

Doris Doe fulfilled the highly important though brief assignment of the offstage Voice with impeccable intonation and vocal quality, and also took her part in the flower maidens' scene with surety. The latter ensemble included some excellent soloists in addition to Miss Doe—Queena Mario, Irra Petina, Rose Bampton, Editha Fleischer and Phradie Wells—and showed careful study and an unusual freshness of vocal quality and correct pitch. Other capably fulfilled minor parts were those of Helen Gleason, Philine Falco, Marek Windheim and Max Altglass as the four Esquires, and Angelo Bada and Louis D'Angelo as Knights of the Grail.

The choral singing throughout was of superior quality, the offstage contributions well coördinated with the orchestra. The playing of the ensemble under Mr. Bodanzky was in the main effective, though sometimes of disturbing roughness of tone. The stage action under Wilhelm von Wymetal, Jr., had evidently been freshened in many particulars.

LINDA DI CHAMOUNIX, MARCH 29

On Thursday night, Donizetti's opera Linda di Chamounix again proved a coloratura vehicle upon which Lily Pons rode to further triumphs at the Metropolitan. Another who reaped plenteous plaudits for fine acting and singing was Richard Crooks, once more billed as Charles. Gladys Swarthout interpreted the part of Pierotto and the excellent cast was completed by Elda Vettori, Giuseppe De Luca, Ezio Pinza, Pompilio Malatesta and Angelo Bada. Tullio Serafin wielded the baton. The audience demanded many curtain appearances of the principals.

PARSIFAL, MARCH 30 (MATINEE)

The second performance of Parsifal, attended by an audience which taxed the capacity of the huge Metropolitan Opera House, was offered by the same cast, with one exception, as that heard on the previous Wednesday. Emanuel List was the newcomer, essaying the rôle of Gurnemanz for the first time with this organization. Without exaggeration, it can be said that Mr. List's portrayal of the dignified prophet was the best heard for many seasons. Not only in vocal beauty but in histrionic finesse of the highest order, did he make Gurnemaz live. This was particularly true in his performance of the scene in Act I when he tells the story of the Grail to the four knights.

Mayor LaGuardia spoke during one of the intermissions in aid of the Metropolitan Fund.

IL TROVATORE, MARCH 30

Il Trovatore was heard for the last time this season on Friday evening. Elisabeth Rethberg, who sings Wagner or Verdi equally beautifully, was Leonore, impersonating the unfortunate heroine convincingly, and singing with unction, accompanied by spirited action. Maria Olszewska was Azucena. Giovanni Martinelli, one of the most active of Metropolitan tenors this season, in fresh voice and ardent temperament, impersonated Manrico and earned individual applause of the sincerest character. Armando Borgioli (Di Luna), and Virgilio Lazzari (Ferrando) repeated former rôles. Elda Vettori, Giordano Paltrinieri and Pompilio Malatesta sang as before, and Vincenzo Bellezza conducted.

MANON, MARCH 31 (MATINEE)

Lucrezia Bori (Manon) and Richard Crooks (Des Grieux) were partnered in Massenet's Manon when it had its final performance before a capacity audience. Each made his rôle artistic, notable for dramatic portrayal no less than for vocal merits. Bori was in prime voice and gave freely of her opulent tones. Crooks never resorts to overacting since his facial expressions are eloquent of the varied emotions he wishes to convey. His exquisite singing of the Dream was one of the highlights of the afternoon and at its close he was rapturously and thunderously applauded. Others in the cast were Pearl Besuner, Philine Falco, Dorothea Flexer, Giuseppe de Luca (Lescaut), Leon Rothier (Count des Grieux), Angelo Bada (Guillot), George Cehanovsky (De Bretigny), Paolo Ananian, Max Altglass, Arthur Anderson and Gina Gola. Louis Hasselmans conducted.

MERRY MOUNT, MARCH 31

The last operatic performance of the season, Saturday night, was of the Hanson-Stokes work, Merry Mount. Richard Bonelli appeared for the second time as Wrestling Bradford, Margaret Halstead made her initial appearance as Lady Marigold, Frederick Jagel was Sir Gower Lackland, Louis D'Angelo and Gladys Swarthout were Elder Tewke and his daughter, and Irra Petina sang the rôle of Desire Annable. The other parts were taken by Arnold Gabor, James Wolfe, Giordano Paltrinieri, Alfredo Gandolfi, Helen Gleason, Lillian Clark, Henriette Wakefield, Marek Windheim, George Cehanovsky, Millo Picco, Lamberto Belleri and Pompilio Malatesta. The conductor was Tullio Serafin. Bonelli gave a powerful portrayal of the inhibition-torn Puritan. Miss Halstead sang effectively and Mr. Jagel gave generously of his ample vocal resources as Sir Gower. The production as a whole earned plenteous applause from a full house.

SUNDAY NIGHT CONCERT, APRIL 1

Billed as a Gala Easter Concert, the final event of the Metropolitan's 1933-34 schedule brought a notable array of talent to charm the Sunday night audience. The feminine contingent comprised Lillian Clark, Leonora Corona, Editha Fleischer, Frida Leider, Goeta Ljungberg and Gladys Swarthout. The men were Frederick Jagel, Nino Martini, Giuseppe De Luca, Friedrich Schorr and Leon Rothier. Wilfred Pelletier headed the orchestra. The program, which contained both familiar operatic passages and excerpts from works not included in the Metropolitan repertoire, was well calculated to display the merits of all the artists appearing. There were soli and several duets, but no larger vocal combinations. The audience gave emphatic evidence of approval after every offering.

Paris Musical Events Hold Much Variety

(*Continued from page 7*)

their pupils M. Nicolaieff, Mmes. Gonzales del Pino, Standerskjold, Petrovsky, Nairava, Chestakoff, perform music of Rimsky-Korsakoff, Moussorgsky, Beethoven, Grieg, Weber, Pergolese, Massenet, Rachmaninoff, Strauss and Puccini. Miss Binder, cellist, pupil of Prof. Okozokoff, played the second and third movements of the Lalo concerto.

NEW MUSIC

As usual, there was a quantity of hitherto untried music and among the first hearings listed were: string quartet, Martelli; piano quintet, Martinu; Petite serenade, H. Neugeboren (given by Triton Society); string quartet, Charles Sohy; preludes for piano, Straminsky; clarinet sextet, R. Loucheur; Theme and Variation, for viola and piano, Marcelle Soulage; Trois Chansons a deux voix et piano, Georges Migot; Fantaisie appasionata, for cello and piano, Pierre de Breville (given by the Societé Nationale); Marine, Bondeville; Legende for alto and orchestra (Lamoureux Orchestra); La Joie de vivre, divertissement cinematographique, by Tibor Harsanyi (Paris Symphony); Trois Melodies, voice and orchestra, Paul Challine;

BREVITIES

The Archives Internationales de la Danse just opened an exhibition of The Dance in the Ceramic Arts.

The Opéra-Comique has given Idylle Funambulesque, one-act lyric fantasy, by Robert Planel, winner of last year's Rome prize.

Eidé Noréna is fulfilling engagements in Turin, Monte-Carlo and Naples.

Yvette Guilbert plays the rôle of the grandmother in the film of Pierre Loti's Island Fisherman.

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CHICAGO NEW YORK

Monteux Resigns Amsterdam Post Concluding Ten Years of Activity

Audience Attests His Strong Popularity at Farewell—Walter Also Conducts—Feuermann, Orloff, Elisabeth Schumann Heard

AMSTERDAM.—Pierre Monteux has handed in his resignation at the Concertgebouw, which means the discontinuance of his conductorship for the part of the season when Mengelberg is away. The news became known only a couple of hours before his last concert and was heard with deep regret by his many admirers, who had grown to regard him as their own after his ten consecutive seasons here.

Monteux' popularity was shown by the prolonged applause which greeted his entrance at his final concert. He had to bow his acknowledgement for some minutes before being allowed to begin. The program, for small orchestra, was an unusually interesting one, beginning with Haydn's symphony with the horn signal, played with transparent delicacy. The Konzertmusik for strings and brasses by Paul Hindemith, heard for the first time here, was well received and the Grosse Fuge of Beethoven, in Weingartner's arrangement, formed an impressive close.

Lotte Schöne, coloratura soprano, was the soloist and charmed her audience in items by Mozart, Schubert and the Frühlingsstimmen waltz by Johann Strauss. Although the singer's success was marked, the applause was directed more toward Monteux, to whom the public wished to show its heartfelt appreciation.

At a preceding concert, also under Monteux, Karol Szymanowski played the piano solo part in his own Symphonie concertante for piano and orchestra, which is the title he has given to his fourth symphony. A work full of fantasy, original in its tonal colors, and excellently performed by the soloist who had a real success.

BRUNO WALTER, CONDUCTOR-PIANIST

Bruno Walter, who has conducted his last two concerts of the season, made a deep impression when he played Mozart's D major piano concerto, directing the orchestra at the same time. His reading of the lovely score was poetic, his touch of a velvety quality being especially effective in the slow movement.

At his closing concert Walter's program was well out of the ordinary, consisting entirely of serenades. This romantic form of music, as essayed by Brahms, Casella, Richard Strauss, Hugo Wolf and Mozart, offered variety enough. The climax came at the end in the shape of Eine kleine Nachtmusik, to which Walter gave exquisitely fine reading.

RUTH POSSELT PLAYS

Henri van Goudoever, conductor of the Utrecht Orchestra, stood at the head of our Amsterdam ensemble at one of the Thursday evening performances and pleased his hearers with Franck's symphony and Wagner's Meistersinger overture. Ruth Posselt, young American violinist, was equally convincing in Dvorak's concerto, playing it with brilliant facility and a warm tone.

The Viennese cellist Emmanuel Feuermann has appeared as soloist at the Hague with the Residentië Orchestra, using Dvorak's cello concerto as his means of expression. With his fine musical taste, warm tone and impeccable technic, Feuermann's success was a foregone conclusion.

TWO RECITALS WELL ATTENDED

Nikolai Orloff, whose recital at the Music Lyceum was well attended, aroused his listeners to prolonged outbursts of applause, a reaction to truly superb piano playing.

A Lieder evening by Elisabeth Schumann was supremely enjoyable. In three well-chosen groups of Schubert, Wolf and Strauss, the artist fascinated her audience with her versatile talent. Leo Rosenek's euphonious tone at the piano deserves special mention.

EVELETH VAN GEUNS.

Irma Swift Becomes Associated with Theatre of the Air

Irma Swift, soprano and vocal teacher of New York, is one of the sponsors of the "Theatre of the Air," and is in charge of the auditions for singers. Other sponsors are Crosby Gaige, Channing Pollack, Gus Edwards, Harry Levey and Arthur Montagne. It is planned to make the Selwyn Theatre, New York, the headquarters of the new undertaking, which is a project to foster and develop new radio talent. Present intentions are to offer continuous entertainment at prices considerably lower than those of the average Broadway moving picture theatre. The stage of the theatre will be converted into a broadcasting studio, the entire operation of which will be visible to the audience.

IRMA SWIFT

The fundamental purpose of the movement is to provide an open door to radio broadcasting for thousands of men, women and children who through lack of opportunity have been unable to secure recognition from any of the existing means of approach. The sponsors of the movement are keenly aware of a growing demand on the part of the public for a general improvement in the calibre and tone of radio broadcasting, and to this they will direct their attention.

An important feature is to be the school which will drill the successful candidates in radio technic. At the same time, writers who have ability will be encouraged and developed in the hope of uncovering new forms of radio entertainment. It will also be made possible for the new talent to further their careers in such other departments of the amusement field as may appeal to them in addition to broadcasting. An artists' bureau will be established for the purpose.

Baltimore Symphony Orchestra Ends Nineteenth Season

The Baltimore Symphony Orchestra has concluded its nineteenth consecutive season, and its third under the conductorship of George Siemonn. The final event was a gala all-Wagner concert on March 18, with Paul Althouse and Elsa Alsen as soloists. The February concert brought Albert Spalding, American violinist, and other soloists during 1933-34 have included Grete Stueckgold and Edward Johnson of the Metropolitan Opera; Walter Gieseking, pianist, and Sascha Jacobsen, violinist. The schedule comprised six adult concerts, one young people's concert and six rehearsal concerts in the public high schools.

The orchestra, which is believed to be the only symphonic group in the United States municipally controlled and supported solely by ticket revenue and the city funds, has come through this season with a municipal budget contribution of $26,000. The organization does not aim to compete with the heavily endowed touring orchestras, but strives to serve the need for good music among the masses of music-loving citizens of Baltimore, its modest concert fees making its concerts available to thousands who otherwise would be limited to the radio for symphonic music. Frederick R. Huber, municipal director of music, has guided the department through the nearly two decades of its existence. Mayor Howard W. Jackson is one of the orchestra's staunch supporters.

Eleanor La Mance Engaged for St. Louis Opera

Eleanor La Mance, mezzo-soprano, has been engaged for the St. Louis (Mo.) Opera season and will open in Aida with Elisabeth Rethberg and Giovanni Martinelli. Miss La Mance is also to be heard in Il Trovatore.

Roth Quartet Completes Denver Festival

Dalies Frantz Appears as Soloist with Civic Orchestra

DENVER, COLO.—Denver's first chamber music festival, consisting of six concerts by the Roth Quartet, which was so auspiciously inaugurated a month ago, came to a brilliant close with an ultra-modern program in which works by Roussel, Casella, Milhaud and Copland were heard. The high standard of excellence which stamped this ensemble from its initial performance of the Mozart quartet No. 12 in G major was maintained through all six concerts. Besides Mozart there were works by Haydn, Beethoven, Boccherini, Schubert, Schumann, Brahms, Dvorak, Borodin, Debussy, Ravel and Dohnanyi.

Thus a comprehensive view of the development of the string quartet was presented, finding its up-to-date status in the last program of living composers. A pleasant break in the all-string programs was provided with the piano quintet by César Franck, in which James Sykes, a Denver pianist, joined the Roth Quartet in a musicianly and refined performance. Denver chapter of Pro Musica, which sponsored the festival, is to be highly congratulated and not too much credit can be given to Mrs. Thomas Patterson Campbell, president of the chapter, to whose enthusiastic and energetic leadership the success of the undertaking is very largely due.

FRANTZ IN "HOMECOMING" CONCERT

The fifth concert of the Civic Symphony Orchestra was made notable by the appearance of Dalies Frantz, a native of Denver and a Schubert Memorial soloist, who performed the Liszt E flat piano concerto with much brilliance. The event took on the nature of a homecoming, and the large and enthusiastic audience tendered Frantz an ovation. The program opened auspiciously with Beethoven's symphony No. 8 and closed with an impressive performance of the Strauss tone-poem Death and Transfiguration, which had been prepared with great care by Horace E. Tureman, conductor, and received sympathetic readings.

G. S.

University of Louisville Sponsors Coast to Coast Broadcast

Jacques Jolas, pianist, and H. Arthur Brown, conductor, with the University of Louisville Symphony Orchestra, will perform the Mozart piano concerto in E flat this afternoon (April 7), over a coast-to-coast network of the Columbia Broadcasting System.

Mr. Jolas is dean of the School of Music of the University of Louisville, which is maintained in cooperation with the Juilliard Foundation of New York. Mr. Brown is conductor of the University Symphony Orchestra, in which capacity he represents the Juilliard Foundation.

Prince Obolensky Chanters for Town Hall, April 9

The all-Russian program to be given at Town Hall, New York, on April 9 by the Prince Obolensky Chanters will include sacred music, folk-songs and operatic arias and choruses. The soloists in this program will be Prince Alexis Obolensky, basso-cantante, and Zona Hall, soprano. The Chanters will be conducted by Michael Fiveisky who has arranged several of the choral numbers. Sheridan Russell, cellist, will assist.

NBC to Manage Verna Osborne

Verna Osborne, soprano, has been added to the roster of the NBC Artists Service for 1934-35. Miss Osborne recently made her début recital in Town Hall, New York. She will sing for the first time over the NBC chain on April 10. For the last four years she has been a leading soprano on WOR. Miss Osborne will spend the summer coaching repertoire for her concerts of next winter.

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NEW YORK CONCERTS

MARCH 26

Roth Quartet The fourth program in its series of contemporary music was given by the Roth Quartet at Steinway Hall. The interesting list included Bela Bartok's quartet No. 1, op. 7; Walter Piston's quartet in C, No. 1 (1933), and the Debussy quartet. Two of the works on the program are well known to chamber music lovers—the Debussy, a classic the stature of which becomes more apparent as time goes on, and the Bartok number, rapidly becoming one of the standard modern contributions to this form because of its songful folk inspiration and individual expression.

Piston's quartet, which had its first hearing at the Yaddo Festival last autumn, is in three movements—*allegro, adagio* and *allegro vivace*. It is written with seriousness and maturity of approach, with technical expertness. The opening movement is pleasing in its contrasts and agreeably devoid of padding. The *adagio*, of somewhat romantic accents, contains a cleverly worked out *fugato* section, while the last movement is vivacious and spirited, as well as concentrated in form.

The applause for this work and for the other quartets on the program was of heartfelt warmth—a tribute richly deserved by the Roth players for the devotion, superb virtuosity and technical and tonal skill exhibited in this series of modern music.

Olin Downes and Walter Gieseking The lecture-recitals on Piano Music from Bach to Debussy, which Olin Downes and Walter Giesecking are giving at Town Hall, reached the Compositions of Romantic Composers on Monday evening at the third of these events. Mr. Downes' comments were illustrated by Mr. Gieseking at the keyboard, offering the first movement of Schumann's Phantasie in C, op. 17, and four of the same composer's Kreisleriana, op. 16 (No. 3, 4, 5 and 6). After the intermission, the influence of Brahms on the changing idiom of piano expression was expounded. Mr. Gieseking played two movements of the sonata in F minor, op. 5, and several of the intermezzi.

That this series draws capacity attendance is not surprising. Mr. Downes speaks well and authoritatively, and in Mr. Gieseking he has a collaborator representative of the highest contemporary development of pianism.

MARCH 27

Emy-Lou Biedenharn It is always pleasant to welcome a new American singer of exceptional talent. One such, Emy-Lou Biedenharn, from Louisiana, made her début at a vocal recital in Town Hall, and won a strong success with her auditors.

Gifted with a lovely contralto voice of unusual power, range, and opulent dark coloring, the debutante also displayed responsive musical feeling, stylistic understanding, and mastery of delivery and diction.

Her program was of high quality in content. A Song of Praise (Old English) opened the list, followed by Beethoven's In questa tomba oscura; Gluck's Divinities du Styx (Alceste); a Schubert group (including Nacht und Träume, Die Allmacht, Der Tod und das Mädchen); three songs by Cornelius, Ein Ton, Wiegenlied, and Veilchen; Arnold Mendelssohn's Die liebende Mutter, and Aus dem Nachtlied Zarathustras; while the final collection comprised English numbers by John Powell, Kramer, Carl Engel, Carpenter, and a seventeenth-century Joyous Easter Hymn.

In all her performances, Miss Biedenharn showed the same earnestness, concentration and control, and gave every indication that she is destined for an uncommon vocal career.

Applause and floral offerings capped the recital with all the outward evidences of success.

Coenraad V. Bos, at the piano, presided in his customary helpful, expert, and searching musical manner.

MARCH 28

Grete Stueckgold and Felix Salmond The final concert for the season in the Town Hall Endowment Series was given on Wednesday night by Grete Stueckgold (appearing in place of Elisabeth Rethberg, who was ill) and Felix Salmond, cellist.

The soprano began with four numbers in the classic idiom and devoted her other two groups to Schubert, Brahms, Hugo Wolf, Mahler and Richard Strauss. In both of the musical mediums represented in her list Mme. Stueckgold is one of the most finished interpreters of the day. She was in fine mood and voice, and sang with limpid tone and notable command of technic and expressive coloring.

Mr. Salmond also initiated his share of the program with a classic excerpt, a Handel sonata, and proceeded through Beethoven to modern pieces, including Nocturne by Abram Chasins. The cellist exercises consistent mastery over his instrument and a no less expert restraint and discrimination in emotional shading. His playing of a composition joins polished execution with a temperament admirably adaptable to the demands of poetic content. Artistic support at the piano was given the protagonists by Kurt Ruhrseitz for the singer, Ralph Angell for Mr. Salmond. The audience was numerous and cordially disposed.

MARCH 29

Philharmonic Orchestra A two-composer program was that of Wednesday afternoon and Thursday evening when the Philharmonic Orchestra, under Arturo Toscanini, offered Mozart and Brahms in juxtaposition. The dual nature of the scheme had even further exemplification, for Mozart was represented by a pair of his piano concerti, in C major and D minor. Brahms' second symphony completed the arrangement.

Particularly glad at the feast of Mozart were the many admirers of José Iturbi for he functioned as the soloist in the piano concerti.

Iturbi's famed merits as a player of Mozart need no renewed proclamation. He understands ideally the lyricism, grace, and linear beauties of the Salzburg composer and sets them forth with flawless musicianship, technic, and tone. A delighted audience extended a prolonged ovation for Iturbi's fascinating and finished performance, made even more effective because of the exact and lovely accompaniment supplied by Toscanini and the orchestra.

That master gave also his familiar intimate and glowing account of the Brahms opus, and received lengthy applausive tributes of his own.

Herman and Miriam Katims Two pianists (not, however, in the duo form), Herman and Miriam Katims, said to have studied with Artur Schnabel in Europe, gave a joint recital at Town Hall before a large gathering. Mr. Katims, a pianist with a big tone and forthright attack, played Schubert's sonata in A minor, op. 143, achieving his best effects in the delicately colored *andante*. In Schumann's Carnaval he showed a style given to somewhat exaggerated contrasts of dynamics and tempo, but there were appealing tone and sentiment in his legato performances. Mme. Katims played Beethoven's fifteen variations and fugue in E flat major on a theme from Prometheus and a group of Chopin works with spirit and tonal fullness. Particularly in passages of introspective calm she revealed some admirable assets of tone and technical poise. The audience was cordial and asked for encores from both players.

MARCH 31

Olin Downes and Walter Gieseking The fourth and last in a series of lecture-recitals on piano music from Bach to Debussy by Olin Downes, with Walter Gieseking playing the program, took place in Town Hall last Saturday evening. Impressionists of the Late Nineteenth Century was the topic, and the composers considered were Chopin, Liszt and Debussy. Mr. Downes traced the growth of the impressionistic movement in the later phases of Romanticism and made many suggestive and pertinent analogies between the music of the figures considered. The music heard was of shorter and more varied numbers than in the previous recitals. Mr. Gieseking played Chopin's ballade in G minor and five of his preludes, Liszt's Rhapsody No. 8, and a large representation of Debussy works, in which his performances were of the superb and inimitable order familiar from his past programs. The works heard were Réflets dans l'eau, Masques, Cloches à travers les feuilles, Poissons d'or, and six preludes and four etudes of the Gallic composer. The large audience was warmly appreciative and requested additions to the list.

APRIL 1

Philharmonic Orchestra The Easter afternoon program which Toscanini offered to an enthusiastic audience held the Brahms second symphony, repeated from the previous Thursday evening concert, and the Eroica Symphony of Beethoven. Although scheduled previous to Otto H. Kahn's demise, the patrons were asked to consider the *marcia funebre* movement as a tribute to this member of the board of directors. Toscanini gave an illustrious performance of the symphony and aroused frenetic applause from his hearers.

Other Concerts

Orja Hyde, soprano, Barbizon, March 27, evening.

Eva Clark, soprano, and Jacques Gasselin, violinist, Hotel Gotham, March 30, evening.

Pons, Serafin and Metropolitan Chorus in Cadillac Concert

The featured artists in the sixteenth concert by the Cadillac Symphony Orchestra, broadcast over the NBC Blue Network on Easter Sunday, were Lily Pons, soprano, and Tullio Serafin, conductor, both of the Metropolitan Opera. The chorus of the latter institution, trained by Giulio Setti, also assisted in several numbers.

Mr. Serafin conducted the sparkling overture to Wolf-Ferrari's Secret of Suzanne and a fine Siciliana and Passacaglia from one of Respighi's suites of old-time airs and dances. The orchestra played with unusual clarity and dynamic power throughout the program. The Waldweben music from Siegfried and the prelude to Die Meistersinger were also heard in tonally superb and expressive readings.

Miss Pons had warm applause from the large studio audience for her beautiful singing of the recitative and cavatina, Ah luce di quest' anima from Donizetti's Linda di Chamounix. The clou of the program, however, was the Mad Scene from Lucia, sung with the Metropolitan chorus and the orchestra. John Amans supplied the skillful flute obbligato to this number, which brought a remarkable display of Miss Pons' mastery of sustained tone and coloratura vocalism. The Metropolitan chorus sang the Prayer from Verdi's La Forza del Destino and with the soloist and the orchestra concluded the program with Handel's Joy to the World. Ovations for the singer and the other participants were frequent.

R. K.

Knabe Tenor Contest Won by Bookstore Secretary

The contest to determine an American "heroic" tenor, which Lauritz Melchior of the Metropolitan Opera had suggested and Berthold Neuer of the Knabe Piano Company had put into effect under his company's sponsorship, was concluded on March 31 when the finals were held in Mr. Neuer's New York offices. Frederic Langford, a bookstore secretary of the city, who recently gave a recital in Chalif Hall, was voted the possessor of the voice most naturally adapted to dramatic rôles.

Eight young men, out of 225 young Americans who had entered the competition, sang at the finals. Besides Mr. Langford, they were Clifford Menz of Minneapolis, Minn.; Jesse Wolk of Brooklyn, N. Y.; Harold Haugh of Cleveland, O.; S. Powell Middleton, music supervisor in Mount Lebanon, Pa.; Paul Ward of the Bronx, N. Y.; William Horne, also of the Bronx, and William Roveen of Brooklyn. Mr. Menz was chosen as most promising among the lighter tenors. Mr. Wolk was mentioned as "of tenor possibilities," was ranked third among all the singers, but was recommended to remain a baritone.

The twenty judges of the contest included Mmes. Leider, Kappel, Manski, Stueckgold, Swarthout, Doe and Gay, and Messrs. Althouse, Hackett, Liebling, Melchior, Martinelli, Martini, Altglass, Windheim, Chapman, List, Schützendorf, Schönberg, Serafin and Schorr.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

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NEW YORK April 7, 1934 No. 2817

The operatic spring handicap is now on in New York. The victory is to the strongest—of breath.

—o—

A good old Baltimore blue law recently prohibited a performance of Madam Butterfly because the Star-Spangled Banner may not be abbreviated in that community. But then the Marseillaise also gets rough treatment in Andrea Chenier, and to date no diplomatic representations have been forthcoming from *la belle France*.

—o—

On December 7, 1932, the late Edward A. MacDowell was festivalized at a Carnegie Hall concert of his works and similar celebrations were undertaken throughout America by the large orchestras. The occasion was the twenty-fifth anniversary of the founding of the MacDowell Colony, and the seventieth birthday of the composer. Reporting the New York concert, the Musical Courier said: "It may safely be assumed that after this month practically no MacDowell music will be heard for the balance of the season." The Musical Courier is a poor prophet, for it should have added: "Also for the balance of 1932; all of 1933; and probably 1934, too."

—o—

Otto H. Kahn

The death of Otto H. Kahn, for years the chairman of the board of directors of the Metropolitan Opera, and a Maecenas to many other artistic projects in New York, deprives the city of one of its most enterprising figures. Mr. Kahn was unusual in that he added to practical ability as a financier and banker an appreciation of the arts that was not mere lip-service (as in the case of certain successful men) but evidently a sincere and finely discriminating taste. Musical studies begun early in his youth in Germany left a permanent impress on his character.

Space does not admit of a lengthy consideration of his career, which is outlined elsewhere in this issue. But some estimate of his service to art is to be gleaned by recalling a few of the projects which he sponsored apart from the Metropolitan. He was one of the founders of the Chicago Opera Company, at one time a director of the Boston Opera organization, an honorary director of Covent Garden Royal Opera, vice-president until November, 1931, of the New York Philharmonic Orchestra Society, chairman of the National Music Week Committee, principal founder of the Civic Orchestral Society of New York, a founder of the American Operatic and Allied Arts Foundation, member of the Society of the Friends of Music, as well as holding offices in many art and educational organizations throughout the world. The important artistic projects which he sponsored, such as the visits of foreign ballet and theatrical groups of eminence, would make a lengthy list.

Unostentatiously Mr. Kahn acted as benefactor to many struggling theatre and musical groups. It would not be too much to call him the most influential patron of artistic affairs that New York has known in recent decades. For while other wealthy men had one or more favorite groups which they supported lavishly, Mr. Kahn's tastes were catholic, his purse ever generous, and his spirit retained its youthful and questing enthusiasm throughout the years. Shortly before his death, he quietly gave a large sum to the New York Philharmonic-Symphony Orchestra fund.

That was the Kahn spirit—no trumpets, no publicity, but the legion of young American artists whose careers he aided have lost a warm-hearted friend and American music one of its main bulwarks.

—o—

The Metropolitan Opera Season

Speeding on its brief tour, the Metropolitan Opera Association closed its season on Broadway last Sunday night, save for a special performance for the benefit of its guaranty fund to be given on April 14. The post-season appearances include eight in Boston, three in Baltimore and one in Rochester, N. Y. —Merry Mount by Dr. Howard Hanson being given in the home city of its composer. Two performances also were scheduled for Hartford, Conn., in addition to the fourteen sung in Philadelphia and six in Brooklyn, N. Y.

According to the statistics compiled under the auspices of the press department and its Argus, Frank Wenker, the fifteen and two-thirds weeks of activity yielded 136 performances of opera and fourteen concerts. There were thirty-five operas (no ballets) given this winter, including six novelties and restorations. The new or reintroduced works were as follows: Merry Mount (six performances), Salome, (seven), Gianni Schicchi (four), Linda di Chamounix (three), Die Meistersinger (five) and Peter Ibbetson (three).

How did the various national schools of opera fare? Fifteen works in Italian, eleven in German, six in French and three in English (Gruenberg's The Emperor Jones having three hearings in addition to the native operas previously mentioned). That is approximately the way in which the Metropolitan season has been apportioned in the recent past, save that America's muse has seldom been so well represented. Thirty-nine performances were given of works in Italian, thirty-eight in German, fourteen in French, a dozen in English. Russian opera seems to have temporarily dropped out of the list. But, despite the Metropolitan's steadfast faith that works should be sung in the language written, this is not an index to the nationality of the composer in every instance. L'Africana might be claimed for the French school (though Meyerbeer was a German), and Don Giovanni must certainly be considered a Germanic work.

The most popular composers—despite the haughty disdain of the modern-minded intelligentsia—remained Richard Wagner (twenty-nine hearings) and Giuseppe Verdi (sixteen). The most popular French composer was Massenet (four hearings of Manon), while Faust had three, Lakmé three, Pelléas two, and Roméo et Juliette and Mignon one each. German composers, besides Mozart and Wagner, were only Strauss with Salome, and Humperdinck (two Hänsel und Gretels). The Italian contingent included Puccini (three Bohemes, three Butterflies, besides Gianni Schicchi); Donizetti (four Lucias, in addition to Linda), Leoncavallo (five Pagliaccis), Mascagni (three Cavallerias), Ponchielli (two Giocondas).

The choicest ingredients of the standard repertoire artistically may be summarized as follows: five performances each of Tristan, Die Walküre, and Die Meistersinger; two Siegfrieds and Götterdämmerungs, two Pélléases, and three Don Giovannis. Are the lovers of other Wagnerian works inclined to cry out against such favoritism? Here, then for the sake of the record are the others: Lohengrin, two; Parsifal, two; Rheingold, one, and Tannhäuser, five. Many would add Salome and Hänsel. The Verdi fans also would include at least Aida as a masterpiece of important musical worth, and there would doubtless be other favorite entries, including, perhaps, some of the American stage works.

The standard of production remained high, with some performances that have not been exceeded in quality in many decades. This was particularly true of the Wagnerian operas. Newcomers or restorations to the company have brought added lustre to it, including Lotte Lehmann, John Charles Thomas, Paul Althouse, Charles Hackett, Nino Martini, Claudia Muzio, Cyrena Van Gordon, Max Lorenz, Emanuel List, Virgilio Lazzari and others. The door has been opened wider to native music and artists, and in the case of the American interpreters of leading rôles it may be said without any exaggeration that they have fully maintained an equality with the best of their confrères from across the ocean. In the department of stage direction there has been noticeable some fresh conceptions as a result of new directorial blood.

Meanwhile, the future of the Metropolitan still has a problematic cast. The guaranty fund for next season is progressing, it is reported, with a large sum having been realized from the annual variety show. The final returns await the last efforts of the campaign committee and the proceeds from a special performance and the opera ball. It behooves those who were gratified by the good showing made this season—one of the most difficult in the history of the opera house—to rally to the support of Mr. Gatti-Casazza and his loyal assistants and artistic charges. If New York is to have opera next season, the public will have to get behind the organization not only in the matter of contributions but in loyal maintenance of the subscription for 1934-5.

—o—

"H. T. P."

A picturesque figure is removed from American letters by the death of Henry Taylor Parker, the sage of Beacon Hill—more correctly the dramatic and musical editor of the Boston Evening Transcript. For twenty-nine years the cabalistic initials H. T. P. at the end of a review guaranteed rugged honesty, calm reflection. If some persons found his Latin constructions tedious (and it must be confessed occasionally he erected a stylistic mountain about such molehills as a revue), his opinions of a concert, a drama or musical comedy were always urbanely expressed, in a slightly archaic majesty of rolling periods whose sonorities recalled Dr. Johnson. The modern copy-writer has forgotten the lost art, or the grand style or what you will, which Parker commanded. He probably acquired it during his years at Harvard, where he was one of the most gifted students of Barrett Wendell, though he left without taking a degree. Further European study preceded his activity of many years, first as New York correspondent of the Transcript, London writer for this paper and the New York Commercial Advertiser, briefly as drama and music critic of the New York Globe and since 1905 in his Boston chair as pontiff of stage and platform. He revisited Europe religiously each summer for a four months' stay. His mind responded to the modern trends in art, though his idiom was that of a more leisurely day. He wrote in longhand (on yellow ruled paper, by the way) in his hotel room at the Vendome, rising about noon and often preparing his screed from three to five in the morning. His personality was unique—he always wore a cape and in later years carried a stout cane. Something of the spacious days of Frank Harris—the age of mellow leisure and writing as a fine art rather than an industry—clung to Parker. He will be affectionately remembered as one of the rare figures that dared to be individual in a century of increasing standardization.

—o—

Something for Little

A recent auction sale of Debussy manuscripts and first editions held in Paris brought some startlingly low prices for specimens that should be highly treasured by the musical world. As reported in the Musical Courier at that time by Irving Schwerké, Paris editor, the following were some of the items and the values received: MSS. of three sonatas for celli and piano, 20,100 francs; notebook containing notes for Arlequin and Polichinelle, also for a song by Mallarmé, 3,100; notebook with themes of Iberia, 2,950; autograph MS. of Le Diable dans le Beffroi, 2,600; MS. of The Fall of the House of Ussher, 5,100; scenario for same work, 1,820; original edition of Pélléas et Mélisande, with Debussy's notes, 5,500; that of Nocturnes with modifications for the Sirènes melody, 2,050; and that of Afternoon of a Faun, 2,000 francs. When it is recalled that this sale took place while the franc was still worth about four cents in American money, instead of more than six cents as at present, these unique morsels (some of them posthumous works never published) are seen to have been much undervalued.

What is wrong with our usually so sagacious merchants of art objects? They overlooked some treasures here.

VARIATIONS

By Leonard Liebling

Overshadowing all other matters of interest last week to New York music-lovers, was the sudden and lamentable death of Otto H. Kahn.

He meant many things to many persons in our profession. They found employment through the organizations to which he gave large donations as well as his executive abilities; and the Kahn purse was also generously responsive to smaller musical endeavors of all kinds and to appeals for personal assistance in tonal circles.

It was as an ethical example, too, that Otto H. Kahn assumed outstanding importance, for no one in the business or fashionable worlds of America equaled him in financial expenditure or sympathetic understanding where meritorious musical endeavor was concerned. In a land whose moneyed citizens include a vast majority indifferent to any form of art, the late musical philanthropist was an admirable and luminous exception.

When Kahn first came to the notice of the late E. H. Harriman, that financial magnate said to his young colleague: "You show great talent for the banking business; so much so, in fact, that I feel impelled to give you a piece of grave but kindly advice. I hear that you devote a great deal of time and interest to music and art. Don't do it. It will lessen your reputation in the eyes of important men whom you must impress with your seriousness, judgment, and mental balance. The cultivation of art is for weaklings and time wasters. For a banker it is ridiculous and ruinous. Give it up if you wish to succeed."

When Kahn told me the story, his eyes sparkled humorously as he added: "Considering that I didn't take Harriman's advice, I don't think that I've done so badly, all told."

Those who imagined that Kahn sought publicity or social advancement through his interest in opera and other forms of music, are ignorant of the fundamentals of his nature, education and cultural tastes. In his native city of Mannheim, the Kahn home was typical of educated German circles, where the parents deemed music to form an integral part of family life. So strong was the influence in fact, that Robert Kahn, Otto's brother, became a professional musician and achieved high reputation as a composer in the larger forms. Otto himself took lessons in violin, viola, and cello playing.

From many long conversations with him over a period of years, I learned to value his deep love and thorough knowledge of music. He was thoroughly versed not only in opera but also in the entire concert literature. He revered the classics but also lent sympathetic study to the modern examples and to all kinds of progressive experimentation.

Before Johnny Spielt Auf was produced here I met Kahn aboard ship, bound for America, and he said that he had just arranged for the near production of Krenek's opera at the Metropolitan. He went on: "I don't like the work, and I doubt whether the public will like it. However, it is representative of the latest tendency in music and in the writing of opera, and therefore I think that the Metropolitan should perform Johnny Spielt Auf and give the public a chance to acquaint itself with the new creation and form its own judgment."

Kahn possessed an especially open mind, heart, and ear where American music was concerned. He had shrewd vision too in that regard, for he confided to me: "I am giving every consideration to those composers who assert that jazz can be made the basis of future American art music, but I do not believe it for a moment, even if I do not say so publicly for fear of curbing the ambition of those young men. To me, jazz is a surface and superficial form of music, good only for the dance and for so called 'popular' expression. To art music jazz can contribute nothing except a few harmonic suggestions and some limited tricks of rhythm. The true art of composition does not spring from externals, as we know. The young writers of jazz rhythms and blues have caught only several unimportant externals, but inside of those youths is a great mental void, an unordered emotionalism, because of lack of knowledge based on proper and thorough training in the groundwork of musical art."

"I would like to quote your opinion," I said to Kahn.

"Please don't," he replied in some alarm, "because I like those young fellows and would not dream of harming them. They are sincere in what they are doing and have a right to follow jazz to its logical end. I have gatherings for them at my home and I help some of them in more personal ways. They would be grieved if they were to know that I look upon them as futile outsiders in the development of the best music."

* * *

It was a satirical twist of destiny that one of Kahn's sons should have become a professional leader of jazz bands, and a believing exponent of the repertoire of blues and jazz. . . .

* * *

In one of our talks, I teased Kahn about various attractive singers who were supposed to have reached the Metropolitan stage through his personal recommendation. He shot me a quizzical glance and answered: "And not only the Metropolitan but also other opera houses and many theatrical stages. I know, too, what motive is ascribed to my interest in those pulchritudinous ladies. Shall I say that it is supposed to be gratitude on my part? There is a small army of such engagements brought about by me. Good heavens, take a look at me. Do I seem to you to be a reincarnation of Goliath, Samson, and Hercules, all rolled into one?" . . .

I have a Japanese major domo at home who contrives by some secret process of his own to brew an unsurpassable cup of coffee. The first time Kahn tasted it he went into raptures and exclaimed: "This is perfect, divine. I own homes on Fifth Avenue and Long Island, and in Florida and London, but I can't get any of my chefs to give me a cup of coffee like that. The Mohammedans have their holy Mecca but you certainly are blessed with a celestial Mocha." Frequently on winter afternoons, three cups was Kahn's usual ration of Waki's coffee. . . .

* * *

I shall always remember my privileged intimate hours with Otto H. Kahn. As a facile, informed, brilliant and witty conversationalist he had no superior.

To me, the most likable Kahn was not the Maecenas, the money king, or the music-lover, but the man in his truly human moments.

* * *

Leopold Godowsky arranged a charity concert at Carnegie Hall, April 1, in honor of Professor Albert Einstein, the proceeds of the evening, $6,000 being donated to the fund for sending Jewish children from Germany to Palestine.

About 3,000 persons heard a program presented by Mary Lewis, Emma Redell, Armand Tokatyan, Emanuel List, Josef and Rosina Lhevinne, Conrad Thibault, the Kroll String Sextet, Musical Art Quartet (with Harry Kaufman, pianist) and Vera Kaplan Aronson, Mary Sherrat Coolidge, and Ethel Chasins, who played a three-piano arrangement by Godowsky of Weber's Invitation to the Waltz.

During the intermission, Professor Einstein was presented with a testimonial scroll signed by 100 musicians.

Speakers were Carl Sherman, former State Attorney General, Judge Jonah J. Goldstein, Judge Benjamin E. Greenspan, and Leonard Liebling, who made the presentation address. He said:

"As a music critic I am unaccustomed to being on this platform. Usually my place is down there, looking up.

"Let me explain why I am here—why a one-dimensional mind is taking part in honoring a four-dimensional mind. I am acting for Leopold Godowsky, whose modesty prevents him from making public speeches except on the piano. He has asked me to represent him in words. This is probably the first time in history that an artist has asked to be substituted by a critic.

"We are under the aegis of two great personalities tonight—Godowsky, the superman of the piano, and Einstein, superman of science.

"When Godowsky arranged this concert in honor of Einstein, he conceived a fine and fitting thing—a tribute in which many of his distinguished musical colleagues were delighted and proud to join.

"Professor Einstein has endeared himself particularly to us tonal folks, because of his devotion to our art. He not only loves music but also practises it. As you know, he plays the violin—and not only relatively, either.

"The cause of music in America could not be better served than to have our fellow citizens know that so great and so busy a man finds time to make it his avocation.

"Music has a science of its own. I would not go so far as to say that we musicians understand Einstein's science as well as he understands our art. Take the Theory of Relativity and myself, for instance. Godowsky explained it to me. That was at his home in the Hotel Ansonia, at Broadway and Seventy-third Street. Then I left to walk home, and I understood Relativity until I got to Broadway and Seventieth Street. I would have understood it all the way home, but I live in Fifty-seventh Street, a good fifteen minutes from the Hotel Ansonia. . . .

"We in America are proud that our country has not been backward in joining other lands to celebrate the achievements of Einstein. His popularity here is amazing, dumfounding. No other scientist has made us so science-conscious. Einstein draws immense crowds wherever he goes. He is met at boats and trains by interviewers, and by newspaper photographers and motion picture camera men. . . . In short, he is looked upon by the rank and file of Americans as the equal of a moving picture star. . . .

"It is a consoling thought to realize that in this utilitarian world, there still are a few men like Einstein, who give the best of their work and of themselves, with no thought of personal gain or profit—the gain goes to the development of knowledge and enlightenment; the profit goes to all of humanity.

"Because we respect, honor, admire, and love you, Professor Einstein, we are giving you this scroll bearing testimony to that fact. There are 100 signatures. I shall read the text:

"To Albert Einstein, who in his contributions to science has advanced the march of civilization, and in his devotion to art has drawn these two worlds nearer in the development of culture;

"Who in his perception of the rhythm of the spheres and the music of the universe, has pointed the way to a fuller spiritual life;

"In recognition of his noble and ardent efforts toward the betterment of mankind, we, who seek the truth in music, as he seeks it in science, hereby inscribe our names in profoundest admiration and esteem for one whom we are proud to call our colleague."

* * *

American composers have been chided for not creating more ballets. One of the guild writes: "We can do them but who will produce them?" . . . That scratching sound is being made by the editorial finger on its owner's head, as he ponders darkly on the inquiry.

* * *

Coloratura opera was thought to be moribund in New York until Lily Pons came along and raised it up again on her slim young shoulders. When trills cause thrills, then even such a doddering work as Linda di Chamounix is able to count on a renewed lease of life.

* * *

More resurrections: Tschaikowsky suddenly pops up in town this week with several hearings, and there was also a performance of MacDowell's second Indian Suite. Was the Beethoven business being overdone?

* * *

"December and May never did mate well," writes M. B. H., "for many debutants who appeared in December disappear by May."

* * *

Poetically, J. P. F. adds his mite to a current discussion:

Never chop
A Wagner op.

* * *

From a news exchange: "A Colorado man was forced to go to the hospital after the cow he was milking fainted and fell on him."

Was he using that much publicized method of playing music in order to increase the lacteal flow? Maybe the sensitive bovine heard the radio or phonograph performing The Last Round Up.

* * *

Opera Under the Stars is the way a poetical writer refers to the news that the Lewisohn Stadium will give costumed lyrical performances next summer. "Opera under the stars" is of course not a concessional phrase to those singers who think that the stars are above opera.

* * *

It was a bad winter for the opera claque in New York, as the Metropolitan gave only 102 performances. Evidently none of the art professions have been spared by the current hard times.

* * *

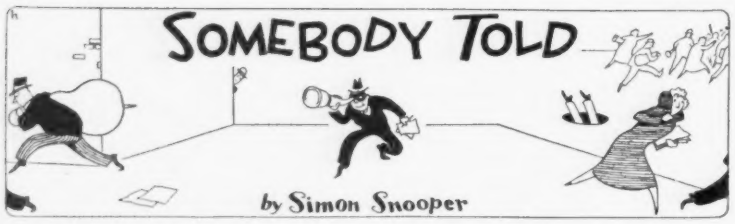
The New York Sun of March 31 mentions "Artura Toscanini." The leading lady of the baton.

* * *

The Town Hall program announces: "Prince Obolensky Chanters." He does?

* * *

Opera at the Metropolitan is finished for 1933-34. *A revederci, au revoir, Auf Wiedersehen,* and toodle-oo till next winter.



My dear, devoted readers, I humbly hope you will forgive Horace Johnson's bad taste in publishing that horrible letter from Snooper, Jr., in last week's issue. How it was allowed to get in print (a personal letter from one chap to another) is quite beyond my understanding. I assure you it must have been done (and I unhesitatingly shout it from the tallest minaret of Manhattan) to discredit me in your eyes. Here I have been doing my duty through rain and snow, thick and thin, day and night, fall and spring, winter and summer, with headaches and frozen toes, week after week like a grenadier. And what do I get from the management of the Musical Courier? I bow my grizzled head in shame for the way in which I have been insulted.

Could I help it that musicians like to make whoopletes? Could I ignore the lip-smacking invitations to me that deluged my favorite postman? Am I any stronger in character than any other person when offered free food and drink? When gossip means so much to the *joie de vivre* of my daily life, could I resist listening and peeking? No, say I emphatically to each and every question.

In this great and glorious land of the slave and political glee we are forced to do our part in the N. R. A. or the C. W. A. So bravely again do I raise my banner to my humiliated shoulder and march on to my next cocktail party.

This event was one that Gladys Axman and hubby Bill Taylor threw last Sunday week. As I entered their snacious living-room bulging in four directions with trousered and skirted humanity, my bedizened gaze sorted out Cecil Arden, Estelle Liebling, Charlotte Lund, Louise Behrens, Fred Sperling and Alexander Steinert. I liked the one drink I had, but remembering my sordid reputation in time, I refused all others and took my stimulation from watching Gladys in her scarlet velvet dress introducing the guests and telling Bill where to put the chairs.

* * *

Not so long ago, my friend Olin Downes accepted an invitation with a string quartet to play the ivories up in a New England town. Blithely he packed his bag, whistling a tune as he busied himself, and with stirring stumps boarded the train for the rendezvous. All the journey through he felt happy and gay—just like a boy, you know. Life was so peaceful and so full of all good things. He arrived, was heartily welcomed, everybody seemed to be so nice. (You know how it is, my hearties.) Can I say it better than to remark that Olin was riding on the glittering snowy crest of a royal blue wave, when suddenly a big, black rock catapulted him to the bottom of the seas?

Olin had forgotten to bring his music.

* * *

A chap writes me from Bâle in Switzerland quite balefully. It seems that Americans in Europe have a grudge against me, poor worm-like creature that I am, for he is the second expatriate to rise up and smite me in the past three months. Perhaps this good American living abroad and hiding behind the *nom de plume*, "An American who sometimes feels ashamed at being one," may enjoy the Insull-ting manner eloquently stated in his remark that the "humorous column in your magazine is replete with grossness, ignorance and Babbittism." But isn't he himself grossly ignorant of the present American scene by creeping many years ago into a well-heeled hole in Europe to eat nails and spit rust? And by qualifying the statement that he is ashamed of being an American with the word "sometimes," is he not also ignorant of his own true state of feeling?

* * *

I observed a lady sitting in front of Charlie Wagner at a recent Downes-Gieseking Town Hall lecture-recital turn around and ask, "Oh, sir, tell me, do you mind my hat?" Charlie answered naively, "Not any more than any of the rest of the ladies' funny headgear I've seen this spring." The poor woman was considerably startled.

* * *

Last January or February, announcements were issued stating that Rachmaninoff was ill and had cancelled the remainder of his American tour to return to Europe for a well needed rest. Reports from London indicate that the eminent pianist is "resting" by giving a recital in that metropolis. What is it? Another postman's holiday?

* * *

Estelle Liebling, known for her swell *soirées*, last week gave one of her most scintillant for members of the poor down-trodden press, now low in vitality and vitamins from their arduous duties of the musical season. Grena Bennett, Frank Perkins, Julian Seaman and Horace Johnson were deeply grateful for the spiritual and physical nourishment she provided.

From the way they acted with Colette d'Arville, Yvonne d'Arle, Helen Johnson, Mary Perkins, Jean Tennyson, Rosemarie Brancato, Rose Mosler, May Stone, Gladys Fist, Dorothy Miller, Victoria Franzen, Rockamore (of WEVD), Arthur Mosler (son and father), Larry White, Mr. Bonner and Garfield Swift, and the amount of food they ate, I assure you that there will be no malnutrition evident in their reviews for the next two weeks.

Estelle refueled them and ground their critical valves with efficiency. They should burn up the literary road of tonal endeavor with many columns of newsprint before their gas runs out. For with Estelle's splendid equipment all difficult grades of the concert and recital range may be surmounted, and all peaks, both high and low, of operatic productions can now be taken without change of gears—assets of inestimable worth to low-priced models of this class.

I met Mickey, Louise Behrens' wire-haired terrier on Fifty-seventh Street the other day. He told me confidentially that he had gone back home to live after spending the winter with Lotte Lehmann. "You see, I really shouldn't be censured for leaving home. Every dog must have his day, as you know, and Lotte had such swell meals at her house and the photographer came in so often to take my picture in all my cutest poses, I just couldn't resist the temptation to make my temporary visit permanent. However, Lotte sailed for Europe, and rather than look for another home I decided to go back to Louise. You know, old chap, I can't understand it, but she seems to treat me just as if I'd never been away. Women are inexplicable, don't you think?" I barked my assent and he trotted on up the street on the trail of a new scent.

* * *

Now that the bonus bill is passed and the veterans can eat cake once more, let's start a movement to grant a subsidy to all red-headed musicians, whatever their gender. Now there's a selective group in dire need and they could be counted so easily and not have to prove they got their disability during the World War.

* * *

"Such crazy letters as we get," I heard someone say in Arthur Judson's office. "Here's one from a woman in Kansas asking if John Charles Thomas is Lowell Thomas' father."

* * *

The annual dinner of the American Society of Composers, Authors and Publishers is a digestive event of my yearly career, and the one at the Hotel Astor last Thursday was the finest feast of several years. I ate so much I gained the three pounds I dropped on the race-track last week.

I was comfortably ensconced between Henry Hadley, Victor Harris and Bruno Huhn, but I envied the hilarity at the next table where sat John Tasker Howard, Eric von der Goltz, Charles J. Roberts, Joseph Gahn, Quinto Maganini, William Kretschmer, Ralph Cox, Claude Warford, Lazare Saminsky and Horace Johnson. Ribald laughter rent the air from this group, much to my disgust. What right have people to joke and carry on when I am not in the proper position to listen advantageously?

As I gazed disconsolately about the peopled room I sighted Mrs. Ethelbert Nevin, Florence Turner Maley, Clara Edwards, Dana Suesse, Harold Flammer, Walter S. Fischer, Daniel Gregory Mason, Huntington Terry, George Fischer and Deems Taylor. Of course, there were many other celebrities present, including Gene Buck, the master of ceremonies, but they were not of our lofty tonal world—that is, unless my eagle orbs missed distinguished faces upon which are etched the glories of better music commercially or artistically exploited.

* * *

Fred Sperling gave a party in his towering law offices on Maiden Lane last Saturday afternoon. (See Estelle Liebling dinner guest roster above for list of those present.) Everybody arrived all wet from the rain and left at a late hour in the same state.

"Bobby, those are triplets. Don't you know what triplets are?"
"Sure. Three kids that look like one."

I SEE THAT

Frances Sebel, American soprano, will give a recital at the Salon Viennese, New York, on April 8. Her program includes a Debussy aria, songs in German and Hungarian and Spanish numbers, and she is to present for the first time in New York, Balogh's Do Not Chide Me, with words by Sylvia Golden.

* * *

The weekly two-piano program sent out from Station WEAF each Sunday by Frances Hall and Rudolph Gruen will consist tomorrow (April 8) of Gigue (Louis Vuillemin), Mountain Splendor from Gruen's third suite (manuscript), and Duvernoy's Feu Roulant.

* * *

Anna Osten, daughter of Mr. and Mrs. Louis Osten of the Bronx, N. Y., returned to America on March 22 by the SS. Manhattan after a two-year sojourn in Paris, where she studied vocal music under the tutelage of S. Mucha of Milan. Maestro Mucha is at present associated with the Paris Opéra.

* * *

Anastasia Rabinoff gave a recital at the Savoy-Plaza Hotel, New York, on March 20. Her program included songs in Russian, German, French and English. Miss Rabinoff sings in six languages, and presents all her numbers in the original texts, using no translations.

* * *

Charles Stratton, tenor, has been engaged to appear as soloist with the Boston Symphony Orchestra in Boston on April 13 and 14.

* * *

Horace Britt, cellist, will be heard over WEAF and associated NBC stations on April 13.

Goeta Ljungberg aided the work of the Poor Kiddies Kamp of Mercer County, N. J., by giving her services for a large charity concert in the War Memorial, Trenton, N. J., on April 2. She will sing Salome with the Metropolitan on tour in Baltimore on April 10. She is to sing at the Vienna State Opera in June, later going to the Staatsoper in Berlin, to the Zoppot Music Festival and then for her annual appearances with the Royal Opera in Stockholm.

* * *

Ruth Posselt, American violinist, landed in New York on April 3 from the SS. Paris.

* * *

Charlotte Lund offered an address entitled Musically Speaking, interspersed with songs, at Aeolian Hall, New York, on March 25.

* * *

Efrem Zimbalist, violinist, was guest artist on the Realsilk program over WJZ on March 25.

* * *

On March 19 in Budapest, Arpad Sandor, accompanist of Jascha Heifetz, married Lisl Blech, the daughter of the conductor Leo Blech. Both Mr. and Mrs. Sandor are on tour with the violinist. Mr. Heifetz is back in London for a reëngagement. He will soon leave for Russia.

* * *

Charles Lagorgue announces that the American People's Theatre is organizing three orchestras—symphony, amateur and dance. Application should be made at 257 West Fortieth Street, New York.

* * *

Adele Rankin, soprano and conductor, directed a concert of the People's Civic Chorus of Jersey City, N. J., at Wanamaker Auditorium, New York, February 17. The concert was broadcast from WINS. At a reception Misses Freund, Magee, Woeffle, Williams and Messrs. Henkel and Profita sang. James P. Dunn, American composer, was guest of honor.

OBITUARY

Henry Taylor Parker

BOSTON.—Henry Taylor Parker, renowned as journalist and critic under the signature of H. T. P., in the Boston Transcript, died here at the Peter Bent Hospital on March 29.

Mr. Parker, born in Boston in 1867, was the son of William Fiske and Susan Sophia (Taylor) Parker. He attended Harvard, and afterward spent two and a half years traveling in Europe. Returning to America in 1892, he made a connection with the Boston Transcript as New York correspondent, and for seven years filled this position. After this he went to London, where he represented the Transcript and the New York Globe.

The year 1901 saw him back in New York, continuing his affiliation with the Transcript. Two years later he became theatre, opera and concert critic for the New York Globe, but in 1905 he went back to the staff of the Transcript.

During the period between that time and his death, he devoted himself to his work, traveling often to Europe to observe new productions, and earning an international reputation in his field.

Louis Zuro

Louis Zuro, producer of grand opera and long an associate of the late Oscar Hammerstein, died at his home in New York on March 28. He was sixty-nine years old. Coming to America from Russia in 1905, Mr. Zuro became stage manager for Mr. Hammerstein at the Manhattan Opera House. His son, Josiah Zuro, who was killed three years ago in a motor accident, also was connected with Hammerstein as chorus manager. In 1910, Louis Zuro left the Hammerstein forces and began independent production. For several years he presented opera at popular prices on the East Side, and in August, 1925, with the coöperation of Mayor John F. Hylan, Mr. Zuro, in association with his son, put on a week of grand opera at Ebbetts Field, Brooklyn, to which the public was admitted free. In 1928 he staged a series of operas at the Brooklyn Academy of Music. He retired in 1930. Surviving are his widow, Mrs. Leah Zuro, and a son, William.

Adolph Hahn

CINCINNATI.—Adolph Hahn, former director of the Cincinnati College of Music, died on April 1 at Christ Hospital here. Mr. Hahn, who was fifty-nine years old, had resigned as the head of the college four years ago on account of his health. One of the founders of the Cincinnati Symphony Orchestra, Mr. Hahn, with his wife, Mrs. Mary Davis Hahn, had organized the Hahn Festival Orchestra twenty years ago, and made an extensive tour. Also in association with Mrs. Hahn, he maintained the Hahn Music Studios. Mr. Hahn was a graduate of the Cincinnati College of Music, where he obtained his diploma in 1890. Besides his wife, who is president of the Matinee Musical Club here, Mr. Hahn leaves two brothers and a sister. R. P.

Adolphe Dumont

CHICAGO.—Adolphe Dumont, impresario, and director of the WGN concert orchestra, died on March 27 while conducting a rehearsal of the orchestra in the station's studio at the Drake Hotel. Mr. Dumont had been first violinist for the Chicago Civic Opera and Minneapolis Symphony orchestras. A year ago he left the post of musical director for the Balaban & Katz theatres in Chicago to come to WGN. Mr. Dumont was a native of Paris. His mother was a French prima donna, his father a Sorbonne professor. His career as an orchestral conductor began in Paris when he was only sixteen. R. D.

Carrie Ellis Breck

PORTLAND, ORE.—Mrs. Frank A. Breck, author of hymns and gospel songs, died here on March 28. Mrs. Breck, most of whose writing was done under the name of Carrie Ellis Breck, wrote Face to Face with Christ My Saviour, which was translated into several languages, and other songs frequently sung in Sunday schools and churches. She leaves her husband, several children and two brothers. R. P.

Richard Cohn

Richard Cohn, pianist and orchestral leader, a pupil of Leschetizky and Rafael Joseffy, died at his New York home on March 28, at the age of fifty-three. Mr. Cohn had been conductor at the Hotel Vanderbilt for six years. For the last two years he had given piano lessons. Mr. Cohn was born in Vienna. He was unmarried.

Hazel Blanche Hoffman

Hazel Blanche Hoffman, coloratura soprano, whose career was broken off by illness five years ago, died on March 24 at her home in New York. She was forty-six years old. Survivors include her husband, Isaac Hoffman, her mother, Mrs. John P. Barron of Seattle, Wash., and two sisters.

Otto H. Kahn Passes

(*Continued from page 5*)

Sponsorship of American operas and artists was one of the important contributions of this Maecenas of the arts. He is said to have had strong influence in the production of the fourteen works by native composers given during his chairmanship of the board. Especially in recent years the growing tide of native talent flowing into the portals of the opera house also in many cases owed much to his sponsorship. He is said to have urged the engagement of several prominent European artists who came to play an important part in the Metropolitan's history. The tendency of the institution to give an increasing place to modern and experimental works was in part at least owing to him.

Advocated New Opera House

That Mr. Kahn had greater plans for the future of the opera house was revealed in a pamphlet which he wrote and caused to be distributed in 1925. In this a plea was made for widening the musical public to which the Metropolitan catered. The pamphlet stated that the stage and equipment were inadequate for modern requirements, imposing great difficulty on the company's artistic and technical staff. Mr. Kahn also said that in his opinion there were not enough seats for music-lovers of modest means. He set about his plans for a new opera house by acquiring in January, 1926, a site on West Fifty-seventh Street between Eighth and Ninth Avenues. This he offered to the Metropolitan Opera Company and the corporation owning the present house. Opposition to the venture from some of the more conservative boxholders was overcome, and Mr. Kahn was authorized to proceed with the project. The boxholders were to turn in their stock and a new company was to be organized as holders of the proposed building. Architects were even appointed to draw up a plan, but further rumors of opposition were confirmed in 1928. Mr. Kahn announced that the cost of the project had been found greater than at first contemplated, and that he had authorized his brokers to dispose of the holdings.

His resignation as chairman of the board and as president of the Metropolitan Opera Company in the fall of 1931 was submitted with the plea that he needed to devote all his time and energy to his business affairs, owing to the death of his partner, Mortimer L. Schiff. Nevertheless, it was widely reported that he was not wholly in sympathy with the changes in details of administration made necessary by the financial situation in which the opera company found itself. He retained his membership in the board. Paul D. Cravath succeeded to the chairmanship of the directorate, a post which he still holds.

According to reliable testimony, Mr. Kahn at the time of his death owned 84 per cent of the stock of the former Metropolitan Opera Company. It is estimated that he spent several million dollars in helping to finance opera and other artistic projects in New York.

A Generous Benefactor

The extent of his benefactions to music and the other arts cannot be accurately estimated, owing to the fact that many of his gifts were never made public. He was a founder of the original Chicago Opera Company, and a director of Boston Opera Company. He had been a director of the New York Philharmonic-Symphony Society, and a vice-president until 1931. He gave $75,000 to help found the Century Opera Company in 1913, and was largely responsible for bringing the original Diaghileff Ballet Russe to this country during the war for a special post-season series at the Metropolitan, which had disastrous financial results though a great artistic success. He was also a leading figure in the foundation in 1915 of the New Theatre (later renamed the Century) on Central Park West, which was designed to serve as a companion house to the Metropolitan, giving high types of light opera and drama, but which failed in a season or two. He helped to sponsor the American Institute of Operatic Art, at Stony Point on the Hudson, N. Y., which never got further than the cornerstones owing to the bankruptcy of the Chicago syndicate which was to build an adjoining real estate development. He also expended large sums in financing Reinhardt's The Miracle and numerous other theatrical and musical productions.

He was an honorary director of Covent Garden Royal Opera, London; chairman of National Music Week Committee; and director of the American Federation of Arts. He was the principal founder of the Civic Orchestral Society of New York; member of the defunct Society of the Friends of Music, and the financial backer of many projects for art rewards, scholarships, model housing plans and the like.

A dignified yet colorful figure in New York's artistic circles, Mr. Kahn was an inveterate first-nighter and numbered among his acquaintances many of the most eminent figures in the musical world.

Studied Music in Youth

In his youth he had learned to play the violin and the cello, and is said to have written tragedies in blank verse at the age of seventeen. He was a connoisseur of art and owned an extensive private collection, including works by Rembrandt, Franz Hals, Botticelli, Romney and others.

Mr. Kahn was born in Mannheim, Germany, in the Grand Duchy of Baden, on February 21, 1867, the son of Bernhard Kahn and Emma Eberstadt Kahn. His father was a naturalized American citizen who had returned to Germany and married some time before. He was one of eight children, among whom, a brother, Robert Kahn is known in Germany as a composer.

After being educated in Mannheim he entered a banking house in Karlsruhe, thereby following the business of his father, although his connection at first was the humble one of office boy.

He had already begun musical studies and those he continued in his spare time. He took lectures at the local university, served for a year in a Hussar regiment in Mayence, and then went to England after a short stay in a banking house in Berlin. At this time he became a British citizen.

Mr. Kahn came to New York in August, 1893. He had been invited to enter the employ of Speyer & Co. He remained with that firm for four years. On January 1, 1897, he entered the firm of Kuhn, Loeb & Co. as a partner and as associate of Edward H. Harriman rose to a place of eminence in international finance. He became an American citizen in 1917.

In 1896 Mr. Kahn married Miss Addie Wolff, whose father, Abraham Wolff, had been a member of the Kuhn, Loeb firm. Four children were born—Maud Emily, who was married to Major J. C. Oakes Marriot, a British officer, in 1920; Margaret Dorothy, Gilbert and Roger Wolff, who later changed his name to Roger Wolfe Kahn. The latter is conductor of his own band.

The deceased financier, as was fitting in a man of wide culture, had been honored by educational and other institutions. He was a member of Phi Beta Kappa, Alpha Chapter of Virginia, College of William and Mary; a Knight of the Order of Charles II (Spain); Grand Officer of the Crown (Italy); Commander of the Legion of Honor (France); and a Commander of the Order of the Crown (Belgium). Honorary degrees of LL.D. had been conferred on him by the University of Michigan, George Washington University, and Lincoln Memorial University. He had written and published a book, Our Economic and Other Problems, in 1920.

Musicales

Naoum Benditzky in Recital at Mannes School

Naoum Benditzky, cellist, now a faculty member at the David Mannes Music School, gave the first of two artist-faculty concerts there on March 28, with Paul Stassévitch at the piano. Mr. Benditzky's program included a first performance, from manuscript, of Bernard Wagenaar's sonatina, for which the composer was at the piano. The recital began with the Bach-Siloti adagio and Frescobaldi-Cassado toccata, continued with the Wagenaar sonatina, and then had a group of pieces by Paradis-Dushkin (Sicilienne), Haydn (minuet), Granados (Goyescas intermezzo), and Fauré-Ronchini (Fileuse). In conclusion Mr. Benditzky and Mr. Stassévitch (the latter an artist equally at home on the piano and the violin, though noted primarily as a violin soloist, and conductor) gave a stirring performance of the Rachmaninoff sonata, op. 19. The school's hall was crowded to capacity by an audience which included many cellist colleagues of Mr. Benditzky, and the other members of the Gordon String Quartet, of which organization he is cellist. D.

* * *

Norman Lloyd and Richard Seibold Appear

Norman Lloyd, pupil and New York assistant of William O'Toole, appeared in a joint recital with Richard Seibold, baritone, at The Barbizon, New York, on March 25. His playing of the classical group revealed not only a beautiful legato technic but an unusual depth in delineation. In his second group, the Spoon River of Grainger and Pickaninny Dance by Guion were played with sparkling humor; Alt Wien by Godowsky was delicately sentimental; and Two Summer Pieces of his own composition showed marked originality and creative talent.

Mr. Seibold used his rich voice to advantage in a group of art songs by Wolf, Marx and Schumann. His modern songs included Mr. Lloyd's The Bride, heard for the first time. Both artists were cordially received and given warm applause. D.

* * *

Charles Haubiel's Music Presented

A recital of compositions by Charles Haubiel was given at New York University on March 27. The program was made up of incidental music to the play, William Shakespeare by Margaret Crosby Munn. Mr. Haubiel was at the piano, and assisting artists were Vivian Ingraham, soprano, Harold Berkley, violin, Cornelius Van Vliet, cello, and Carlos Mullenix, oboe.

Mr. Haubiel prefaced the concert by a short explanatory talk, saying that this music represented a deviation from his customary style of expression, in that it was in homophonic style, as opposed to the contrapuntal and more sophisticated nature of his usual writing. The numbers performed comprised the minuet from Music for the Entr'acte, an oboe quartet; Romanza, with movements entitled tranquillo, agitato, estatico, and tranquillamente, for violin, cello and piano; a postorale for oboe and cello; and Masque, another oboe quartet. There were also songs, Love Hath Ever Wrought Me Woe, The Kiss, and O Love Me Not When I Am Dead.

(*Old Masters Studio*)
CHARLES HAUBIEL

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There was a large audience, which applauded with enthusiasm. M. L. S.

(*Continued on page 21*)

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Birmingham Civic Orchestra Plays Concert Under Baton of Whittington

Rosa Ponselle Captivates Large Audience in Recital—State Music Teachers' Association Elects Officers

BIRMINGHAM, ALA.—The third concert of the Birmingham Civic Symphony Orchestra this season served to demonstrate the steady progress of the organization in perfect ensemble work and ability to follow the conductor, Dorsey Whittington, in his every movement of the baton. It was a fine concert, played for an appreciative audience. The program opened with Mozart's symphony in G minor, played well. This was followed by the Kol Nidrei, as arranged by Max Bruch, with Harold Cadek as soloist. Mr. Cadek proved his artistry on the cello. The program continued with Mendelssohn's overture to Midsummer Night's Dream, the Siegfried Idyll (Wagner), and the tone-poem, Finlandia, by Sibelius.

The Birmingham Music Club presented Guy Maier, pianist, in his interesting Musical Journey Through Austria and Bavaria, with illustrations, before a large and enthusiastic audience consisting largely of children and young music students in Phillips Auditorium.

The morning musicale of the Birmingham Music Club for the month of March presented Rosa Munger Earle, pianist, in a beautiful program played with taste and artistry. Her numbers were selected from Chopin, Beethoven, Albéniz, Debussy and Griffes.

ROSA PONSELLE APPLAUDED

Glorious Rosa Ponselle appeared in concert here for the first time in eight years, and was greeted by an enthusiastic audience at the Municipal Auditorium under the auspices of the All Star Course. Miss Ponselle completely captivated her auditors, not only with her beautiful voice, but with the expressive way of presenting each song, confirming the opinion that her acting is secondary only to her superb voice. She opened her program with the aria, O Divina Afrodite by Romano Romani. Then came a group of attractive songs, including Marietta's Lied from the opera Die Tote Stadt, by Korngold, and the charming Chanson de la Cigale (Lecocq). That splendid aria, Bel Raggio Lusinghier (Rossini), was an excellent vehicle for her voice. A group of American songs completed the program. The singer was generous with encores. Gayle Giles was an able accompanist and piano soloist, playing two groups.

The monthly meeting of the Birmingham Music Teachers' Association was held in Forbes Salon. Dr. J. E. Bathurst, of Birmingham-Southern College, spoke on How Is Music Cultural?. Ruth Garrett, pianist, and Estelle Allen Striplin, soprano, provided the musical program.

The Alabama Music Teachers' Association held its annual meeting on March 23 in this city. The following officers were named to serve next year: H. D. LeBaron, president; Wm. B. Naylor, first vice-president; Stella Harris, second vice-president; Lowela Hanlin, corresponding secretary; Bessie Blair Chamberlin, secretary-treasurer. Harold Griffin, tenor, of the music staff at Judson College, was heard in a group of songs, accompanied by Beverly Hester, also of the Judson faculty. H. D. LeBaron addressed the meeting on Coordination of Musical Subjects. Dr. R. E. Tidwell, Tuscaloosa, talked on Leisure and Music, and Lewis L. Stookey, Mobile, had for his subject, Why the Fine Arts?

Christine McCann, violinist, of Mobile, was a visitor in Birmingham at the music teachers' convention. She is arranging a series of concerts to be given in the South next season. A. G.

Nicholas Karlash Inaugurates Radio Program

Nicholas Karlash, bass baritone, formerly of the Russian Grand Opera Company, was heard over Station WNYC on March 25 in the inauguration of a program known as the World Today, which he shares with Dr. Frank Bohn, educator and lecturer. During the broadcast Dr. Bohn interprets the world's news and comments on current events. Mr. Karlash offers a group of songs in a program made up of selections requested by his radio listeners. The program on March 25 comprised a group of Russian songs which included When the King Went Forth to War (Koeneman), Serenade of Don Juan (Napravnik), Down St. Peter's Road (Karlash) and Talyonochka (Rechkounoff-Karlash).

Mr. Karlash is a native of Kiev, Russia. It was in that city that he received his education, studying to be an engineer at the Polytechnic Institute from which he was graduated. At the same time he studied music under Maestro Everardi. His first appearance upon any stage was at the Kiev Municipal Opera House. The success he attained there in the rôle of the Miller in Russalka caused him to decide upon music as a career. Since his arrival in this country Mr. Karlash has been heard in opera in many cities throughout the United States and Canada. He recently appeared in New York with the Russian and San Carlo opera companies.

New York University Presents American Music

The department of music of New York University presented a recital of works of contemporary American composers on March 19 at the Playhouse, New York. Music of A. Lehman Engel, Israel Citkowitz and Henry Brant made up the program. The assisting artists were John Kirkpatrick, Messrs. Brant and Engel, pianists, and Frederick Wilkens, flutist.

THE GLAZOUNOFF STRING QUARTET

Glazounoff String Quartet for America

The Glazounoff String Quartet, an ensemble from Soviet Russia, has earned in its native land the title of "State String Quartet." The members are Lukashevsky, first violin; Letitchevsky, second violin; Rivkin, viola; Mogilevsky, cello. This group, which was organized in Leningrad sixteen years ago and has toured the Continent extensively, is coming to this country for the first time in 1934-35, under the direction of the Musical Art Management Corporation.

The quartet has had much to do with making a place for chamber music in the art life of the Soviet Republic. Until 1925, they played only in their own country, but that year, under the personal management of Alexander Merovitch, now president of the Musical Art Management, they toured Germany and France. During 1929-30 they appeared in Germany, France, Belgium, Italy, Holland, Denmark, Sweden, Finland, Latvia, Lithuania and Poland, playing in all the principal cities of those countries.

The instruments of the quartet are of Stradivarius and Amati make, and were presented to them by the government from the famous Ermitage Museum in Leningrad.

Second Opera Ball at Metropolitan Scheduled for Late April

Lucrezia Bori has announced that New York is to have a Second Opera Ball. This event will take place at the Metropolitan Opera House on April 27, the proceeds to be devoted to the fund which is now being raised to assure the continuance of opera at the Metropolitan next season.

The First Opera Ball given last April proved such a success that it was the unanimous opinion of the large committee coöperating with Miss Bori that a Second Opera Ball should be given this spring.

Ben Ali Haggin, who was responsible for the entire production of the Pageant of the Second Empire, given at last year's ball, again heads the production committee; he is now working on the details and the elaborate scenario for this year's spectacle, and a number of people, leaders in New York society and notable artists of the Metropolitan and the stage, will compose the huge cast.

The pageant will represent a fantasie concerning a fête given by Louis XV after a Royal Hunt in the Forest of Fontainebleau. Kings, Queens, Lords and Ladies will attend this Fête Champetre while "Le Roi s'amuse."

The entire opera house on this occasion will be transformed into a moonlit forest, and the colorful costumes will recall some decorative masterpiece of Boucher.

As last year, it will be a color costume ball, and while black and white evening dress is permissible, the committee suggests that ladies wear costumes or modern evening dress in the colors blue, dedicated to Boucher; rose, to the Pompadour; silver, to Louis of France; and gold, to the opera. All gentlemen shall wear evening dress or costumes within the colors prescribed. All of the costumes worn in the gorgeous spectacle will be of the brilliant period of Louis XV.

The entire orchestra and stage will be floored over for dancing and the spectacle, and a large number of additional boxes will be arranged slightly elevated above the ballroom floor level. Distinguished New Yorkers have accepted the invitation to act as patronesses, and a number of the boxes have already been assigned.

Members of the operatic committee coöperating for the success of the ball are: Paul Althouse, Arthur Anderson, Rose Bampton, Vincenzo Bellezza, Artur Bodanzky, Richard Bonelli, Lucrezia Bori, Ina Bourskaya, Lillian Clark, Leonora Corona, Richard Crooks, Rita De Leporte, Giuseppe De Luca, Rosina Galli, Charles Hackett, Margaret Halstead, Louis Hasselmans, Frederick Jagel, Edward Johnson, Gertrude Kappel, Lotte Lehmann, Emanuel List, Queena Mario, Giovanni Martinelli, Nino Martini, Lauritz Melchior, Nina Morgana, Eidé Norena, Wilfred Pelletier, Ezio Pinza, Lily Pons, Rosa Ponselle, Elisabeth Rethberg, Leon Rothier, Tito Schipa, Friedrich Schorr, Gustav Schützendorf, Tullio Serafin, Giulio Setti, Grete Stueckgold, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett, Phradie Wells, Marek Windheim and George Cehanovsky.

The tickets are $10 a person, including supper. Boxes on the ballroom floor, parterre and grand tier are $100, not including tickets. While invitations have not yet gone forward, advance reservations for tickets and boxes may be made to the Burden-Littell Entertainment Bureau, second floor, Saks-Fifth Avenue, New York.

Assisting Miss Bori are Mrs. Chester Burden, executive chairman, and Mrs. Robert Littell, assistant chairman.

Among those heading important committees are: Ben Ali Haggin, production; Wilfred Pelletier, music; Whitney Warren, professional committee; Wadsworth Lewis, floor committee; Alice A. André, debutante committee; Mrs. Cornelius N. Bliss, Jr., junior committee; Arthur Ware, publicity.

Beach Works Performed

The cantata, the Sea Fairies, and the piano quintet, with flute and strings, by Mrs. H. H. A. Beach, were recently performed in Washington, Boston, and at Mountain Lakes, N. J., by the Beatrice Oliver Ensemble. Mrs. Beach appeared on March 27 at the Roerich Museum, New York, on a program honoring the memory of the late Rev. Robert Norwood. She played pieces for piano, comprising Praeludium, MacDowell; and from her own works, Out of the Depths, By the Still Waters, and The Old Chapel.

Recent performances of her anthems include presentations of Thou Knowest, Lord, and Let This Be in You, at St. Bartholomew's P. E. Church, New York. The latter composition was also heard at the Easter Candlelight Service in Christ Church, New York.

Emy-Lou Biedenharn to Sing in Boston

The forthcoming recital of Emy-Lou Biedenharn, contralto, in Jordan Hall, Boston, will take place on April 12, instead of April 10, as previously announced.

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Plan for Tabloid Opera Productions Launched by Berta Gerster-Gardini

Problem of Presenting Salient Scenes from Masterpieces with Visual Action Described by Director

The descriptive and intriguing phrase "tabloid opera" has been coined by Berta Gerster-Gardini to designate a project which she has inaugurated in the field of lyric song.

"Before I tell you about this new idea of mine," said Mme. Gardini, in an interview at her New York studio, "I want to explain how it started.

"Not very long ago I received a call from the head of the Middle Bronx Workers' Club. 'Mme. Gardini,' he said, 'your pupils no doubt usually have to spend their own money to obtain experience in grand opera. I wish to offer them an appearance before our club which will cost them nothing. Will you put on a number of operatic scenes for us?'

"The proposition interested me and I consented. After thinking the matter over I decided two things—that costumes and settings of the utmost simplicity would be used and that condensed scenes from only one opera would be presented. This was both to curtail the expense and trouble of many changes of scene and because we were giving the performance before an audience in the main unfamiliar with opera. My idea was to give them understanding of at least one opera.

"The work I chose was Weber's Der Freischütz, and I cut the score to two acts.

"Our scenery cost us less than ten dollars. It consisted of a reversible screen painted by Harry Robertson, a very ingenious young artist. One side depicts a forest background with a hunting lodge. On the other is the interior of a medieval room. The scenery, of course, is impressionistic, but it is effectively executed and serves our purpose admirably.

"The performance took place on February 24. Although I had become enthusiastic about the production as I worked it out, I was not prepared for the warmth of our reception. The audience was delighted, and let us know it in no uncertain terms.

"During the next few days I received no less than seven invitations to put on the work before various clubs. Some of these were accepted and the next performance will take place April 10 at the International House, Columbia University.

"A further result of our initial performance was that an important motion picture concern has approached me in regard to filming our operatic tabloid versions, starting with Der Freischütz as a movie short.

"This brings me to the idea generated by this chain of events. Our success with the condensed and simplified version of an opera before hearers more or less unversed in this form of music, convinced me that audiences outside of New York which are similarly unfamiliar with opera, would react in the same way.

Creating Mental Pictures

"As we all know, opera is frequently broadcast—the performances of the Metropolitan are heard in the far corners of the nation. As far as the *sound* goes, everyone may listen to the best. But what mental pictures do most people associate with the music—those millions who have never attended an opera?

"It seems to me that the radio opera listener's enjoyment would be greatly increased if, during the broadcasting of Pagliacci, for instance, he could conjure up the traditional image in its clown suit, white face and pointed cap.

"A movie short of Pagliacci or any other opera could give a comprehensive, vivid synopsis in English of the dramatis personae, scene, story and principal arias. This would awake in the masses of the people an ever-increasing interest in such masterpieces.

"My plan is to present these operatic shorts in such a form that audiences would understand them perfectly and would not be distracted by superfluous details. The principal things—the singing and acting—would be done in faultless style, but the scenery and costumes would be of the simplest. It would be our pride to prove that the effects depend on voice and phrasing instead of elaborate setting.

"On the other hand the strictest adherence to tradition would be observed, in gesture, music and dramatic lines. There are many young artists with attractive personalities and beautiful voices who ordinarily would have made their débuts long ago, but who, on account of the depression have as yet had no opportunities. Such would constitute the casts of my tabloid operas.

"The productions would be available for small towns, for churches and schools and for theatre managers everywhere who desire to make their programs different from the average run of double features, newsreels and cartoons.

Stripping Away Inessentials

"Thus, to sum up—my idea is to present the salient points of famous operas, stripped of all elaboration but governed by the best tradition in music, action and visual element. This, to my mind, is the way to create an indelible outline of the scores in public consciousness."

"Are you not afraid that by outlining your plan in such detail, it may be preëmpted by some one else?" the interviewer asked.

"I am not afraid," replied Mme. Gardini. "After all, the direction of an opera in order to bring out its true beauty and worth, is not a task to be undertaken by just anyone. As Etelka Gerster's daughter, I have had a lifelong association with the great opera houses and the best protagonists of the art. Many things which others learn only by hard study, or not at all, I was fortunate enough to absorb without even being conscious of it. For this reason I am able to recognize a production congruous with the period of the story in costumes, stage trappings and so on. Certain styles of dress must be associated with certain types of furniture, certain coiffures, certain social manners and affectations. Even in large opera houses, glaring imperfections along these lines are permitted. My training is a guarantee against my making such mistakes in the tabloid operas and will assure that they become true works of art."

As the visit drew to a close, Mme. Gardini returned to the discussion of the tabloid version of Der Freischütz. She showed her caller a sheaf of letters which she had received from members of the audience after the first showing.

"I wish to congratulate you," said one, "on the wonderful work you have done with your pupils' performance of the opera Freischütz. I went to see the opera and enjoyed it very much."

The writer makes a request for two more performances, and ends:

"Having seen your group, they have inspired me all the more, and now I am very sure such an attempt will be successful if we keep working and planning together."

The head of the Middle Bronx Workers' Club wrote: "I am glad to have been present at the rehearsal last Thursday evening, and was delighted with your instruction as a vocal teacher and conductor."

"I would like to make an ardent tribute to Florence Barbour, our pianist," Mme. Gardini concluded. "For many years she has been associated with me and we work so well together that my pupils hardly realize which is my instruction and which is hers. She was as always an invaluable assistant. I had conducted all the rehearsals, and, at the performance I relinquished my scepter to Miss Barbour. She gave the cues and played so well that an orchestra was not missed."

M. L. S.

Musicales

(*Continued from page* 19)

Carl M. Roeder Pupils Play

Piano pupils of Carl M. Roeder gave a program on March 27 at the Beethoven Association Rooms, New York. The music performed was by Mozart, Beethoven, Scarlatti, Chopin, Mendelssohn, Schumann, Debussy, Brahms, Saint-Saëns, Bach-Busoni, Liszt, Dohnányi and Rachmaninoff. Movements from three concerti were included—Mozart's in A, Mendelssohn's in G minor and Saint-Saëns' in the same key. The protagonists in these had the support of a second player, supplying the orchestral parts at another piano.

Those appearing were Sylvia Melnick, Katherine Braun, Gertrude Steinman, Haru Murai, Neura Grunes, Doris Frerichs, Harriet Merber, Joan Newstead, Marjorie Fairclough, Mary Siegall and Robert Riotte.

Mr. Roeder is a teacher to whom pedagogy is not so much a profession as an art. In his work, the ability to transmit the precepts of pianism and general musicianship has been brought to rare fruition. The playing of his students shows, in every case, technical polish, careful guidance toward artistic maturity and a cherishing of individuality. All the participants in this program acquitted themselves with merit, with perhaps performances of especial excellence from the Misses Braun, Siegall, Fairclough and Frerichs. R.

* * *

Junior Program of Philadelphia Music Club

Philadelphia.—The annual junior program of the Philadelphia Music Club was given on March 20 in the ballroom of the Bellevue Stratford. The program opened with the Junior Petite Ensemble under the direction of Florence Haenle. Alvin Rudnitsky, solo violinist, played Sarasate's Zigeunerweisen, with Ruth Burrows at the piano. Katharine Underwood gave songs by Manning, Dunhill and Gaul. Alan M. Fishburn accompanied. Mary Lee Doley, pianist, played pieces by Sibelius and Tschaikowsky. James A. Willard spoke briefly, commending the club for developing younger artists. Mary Louise Kildorf followed with a humorous monologue.

The second part of the afternoon was devoted to the pageant of the Open Gate by Laura De Wald Kuhnle. The prologue was An Indian Village, from Sunrise to Sunset. Helen Thorpe, as the Indian Brave, gave the episode's song with tone and color essential to the character she portrayed. The juvenile and intermediate choruses closed the scene with the beautiful Sunset Song. The part of America was taken by Ruth Tobias, who gave dramatic quality to her interpretation. Her attendant spirits—those of Earth, Sea and Sky, were impersonated by Mabel Williamson, Norma Gentner and Willella Harvey. They presented a bright and pleasing picture in their dances. French, Italian, Japanese and Russian folksongs were given by the junior chorus; the dances, by the intermediates and juvenile groups.

The dancing was under the direction of Mary Wood; chorus and expression under Laura De Wald Kuhnle.

* * *

Westlake Continues Fortnightly Musicales

The Fortnightly Musicales continue to draw capacity audiences at Dr. A. Verne Westlake's studio in Steinway Hall, New York. Mrs. Alexander Graydon provided interesting artists for March 28. Elise Johoda sang Czechoslovakian songs in costume, with charm and appeal; she was accompanied by Alois and Jerry Kabatnik, violinist and pianist. Mrs. Miller who has a voice combining power and resonance was accompanied by her teacher, Mme. Reimer. Leopoldo Gutierrez sang Brazilian operatic airs artistically, supported by Irene Hampton as pianist. He united with Tenia Tarasan in duets. The Schumann piano concerto was effectively performed by George Armstrong, artist-pupil of Dr. Westlake, with his teacher at the second piano. Walter Leary, baritone, revealed a fine voice and intelligence, Miss Booth supporting him in accompaniments. Walter Green was represented by his vocal pupil, Miss Coss, who sang well. Fred Kirschner was her accompanist. Gustave L. Becker gave an instructive talk on Music of Our Own Making. F.W.R.

* * *

Charles Haubiel in Brooklyn Lecture-Recital

Brooklyn, N. Y.—Charles Haubiel was cordially received by the New Music Club of the Brooklyn Music School Settlement on March 28, when he gave his lecture-recital, the Path of Music, and short program of his own compositions. It was the second appearance of Mr. Haubiel before this club during the past few months. D.

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Stock Forces Present Milstein as Soloist—De Lamarter Leads Civic Orchestra in Third Program—Musical College Ensemble Heard

CHICAGO.—The popular concerts given by the Chicago Symphony Orchestra under Frederick Stock, have been broadcast throughout the season by Station WGN. Thus, comfortably seated in our armchair, we heard this particular concert and also the announcement that Orchestra Hall was packed and many turned away who were unable to purchase tickets. We heard the two numbers of the program, the Schumann fourth symphony and the Mendelssohn concerto. The symphony came over the air beautifully, after which the announcer stated that Mr. Stock came back to the stage to give an encore. The soloist was Oscar Chausow, winner of the Society of American Musicians' last contest. He was heard in two movements of the Mendelssohn violin concerto. Young Chausow, we are told, is only nineteen years old, but he already plays as a routined musician, bringing out a tone of beauty and playing with surety and understanding. He, too, had to play an encore—the Bach sonata in E.

CIVIC ORCHESTRA CONCERT

The third program of the season by the Civic Orchestra under Eric DeLamarter decidedly placed this organization among major symphony orchestras of the Middle West. An orchestra that can play the Mozart Overture to Titus, Frederick Stock's transcription of the Bach St. Anne Prelude and Fugue and the Rimsky-Korsakoff Scheherazade Suite with such accuracy, elasticity and color has a right to be considered a professional group. It has been said time after time that DeLamarter is a fine drillmaster and disciplinarian. He is more than that—an excellent interpreter of the masters of yesterday and of the composers of today. His intentions are well understood by his players and as his beat is easy to follow and his cues accurate, the youngsters have, after all, only to follow their leader to give their best. Annually the work of the Civic Orchestra has been of the first order, but it seems that this year it is even better.

The large audience fêted conductor and orchestra. The soloist of the afternoon was Amy Neill, Chicago violinist, who played the Bruch G minor concerto. Due to other duties, we were unable to hear her.

CHICAGO MUSICAL COLLEGE ORCHESTRA

At the Studebaker Theatre, the Chicago Musical College Symphony Orchestra, under the direction of Leon Sametini, gave a concert on March 25. There is no better propaganda for a school than the presentation of its pupils publicly, as, after all, the standards of a school are gauged by results rather than by a well written catalogue or difficult courses of studies. Results such as obtained by the orchestra and the six soloists at this concert cannot be achieved but through careful and diligent preparation. Thus, not only must Leon Sametini be congratulated for the manner in which the orchestra played the prelude to Humperdinck's Hänsel and Gretel, but every one who had direct connection with the program.

Jean Pilon sang the aria, Vision Fugitive, from Hérodiade. Dorothy Crost and Berenice Jacobson played the first movement of the E flat major concerto for two pianos by Mozart. Evelyn Levin Davis interpreted the first movement of the Brahms violin concerto in D major; Marie Crisafulli presented two movements of the Chopin F minor piano concerto, and Leola Aikman sang the Ah lo so aria from Mozart's Magic Flute. They all did well, as did the orchestra, which besides playing the Wagner Siegfried Idyll, the Dvorak Slavonic dances in A flat major and G minor also showed ability in accompanying soloists.

TOMFORD HARRIS AT FULLERTON HALL

Tomford Harris gave the third of his series of four recitals of twentieth century music at Fullerton Hall, Art Institute, on March 25. He presented works by German, Polish and Hungarian composers. The German group included compositions by Toch, Krenek and Hindemith. The Polish composers were represented by Godowsky, Szymanowski and Tansman, and the Hungarian by Kodaly and Bartok. This series by Mr. Harris has proved interesting and has been attended by the general public as well as by students and teachers of the piano. Possessed of an extraordinary memory, this gifted young man has revealed pianistic ability of uncommon scope throughout the three recitals so far given.

MILSTEIN HEARD IN SYMPHONY CONCERTS

The Chicago Symphony Orchestra, under the direction of Frederick Stock, played the last Tuesday afternoon concert for the season with Nathan Milstein as soloist, on March 27, and presented a Good Friday program with no soloist, on March 29 and 30. The Tuesday program consisted of Glinka's Russlan and Ludmilla overture, Rachmaninoff's symphony No. 2, and Weinberger's polka and fugue, from Schwanda, the Bagpipe Player. Though naturally the high spot in the symphonic program came in the performance of the Rachmaninoff symphony, which has become one of the most popular works presented by our orchestra, the balance of the program was likewise superbly interpreted by Stock and his men.

As to Milstein's playing of the Glazounoff concerto, one no longer wonders at his impeccable technic, nor at the beauty and bigness of his tone, but one still gets excited by his interpretation. At the conclusion of the concerto the audience showered him with frenetic plaudits.

Once again the no-encore rule fell overboard, and we heard the Bach Chaconne.

The annual Good Friday program included selections from Wagner's Parsifal and numbers by Brahms, Haydn, Wetzler, Rimsky-Korsakoff and Strauss' tone poem, Death and Transfiguration.

Now that the season is soon coming to a close, it may be revealed that the few first events of the orchestra were poorly attended. But since Christmas the audiences have been much larger and, from the middle of January to date, most of the concerts have been completely sold out.

HARRIET CASE STUDIO ACTIVITIES

Among recent engagements of singers from Harriet Case's studio are: Esther Doby, recital, Lincoln Centre, March 4; Norma Chase, solo group, Chicago Artists Association, February 19, soloist with Englewood Male Chorus, March 4, and trio engagement with Ella Steele and June Sells, South Side Men's Club, March 15; Ella Steele, soprano, special soloist at daily services at Calvary Baptist Church of Cleveland, O., March 18 to 25; Dorothy Whiteside, contralto, soloist with Cosmopolitan School Symphony Orchestra, Kimball Hall, March 6, and solo group, Musicians Club of Women, Curtiss Hall, April 2.

Miss Case is conducting a repertoire and interpretation class throughout the season on Thursdays at one, as a part of the accredited course at the Cosmopolitan School. In addition to the work done by the class, Miss Case has been assisted from time to time by artists of outstanding ability. This term's study embraces both the modern and Russian schools.

CHICAGO MUSICAL COLLEGE EVENTS

The Bethel Ladies Octette, under the direction of Louise Helsem Crum, dean of women, entertained the dormitory students of the College at the dormitory parlors on March 16. Ivy Eddleman, student of Rudolph Ganz, and Ruth Howell, student of Leon Sametini were the soloists.

Lillian Korecky, pupil of Mollie Margolies and Rudolph Ganz, appeared in recital at Morton Junior College, March 16.

James Allen, artist student of Rudolph Ganz, appeared in joint recital for the Nineteenth Century Club, Oak Park, March 20.

Ruth Conant, artist pupil of Lilian Powers, appeared as soloist at the annual banquet of the First Presbyterian Church, March 20.

Gamma Sigma Theta, dramatic sorority, gave a bridge recently in Viola Roth's studio, for the benefit of the scholarship fund. Miss Roth offered a program of character sketches at the Maywood 20th Century Club, March 27.

Frances Fritz, mezzo-soprano from the studio of Blanche Barbot, is now heard weekly over Station WCFL. Miss Fritz sang for the Parent-Teachers' Association at Gale School, Rogers Park, on March 12. Franklin Gordon, tenor, who has been on a two-months' tour with the Varsity Eight Octet, has returned to Chicago. This ensemble is now filling a two-weeks' engagement in several Chicago theatres.

Naomi Smith, twelve-year-old student of Mollie Margolies, played over Station WJJD on March 17.

George Graham, who returned to the college last September after serving on the music faculty of the College of Wooster, at Wooster, O., five years, is, aside from his teaching, active as a soloist. A few of his recent engagements have been at the Rotary Club of Grand Rapids, Mich.; at Teachers' College, Mt. Pleasant, Mich.; as soloist in the Messiah at St. Paul's Church, Chicago, and an appearance at Wheaton (Ill.) College.

High school students of Viola Roth appeared in three one-act plays at the Little Theatre on March 13. The junior and intermediate pupils gave a program of readings and plays on March 25.

Evelyn Levin Davis, guest soloist with the College Symphony on March 25, began her study with Mr. Sametini at the age of six. Miss Davis is now concertmaster of the Chicago Woman's Symphony Orchestra.

The monthly program of the preparatory department was given on March 16.

NOTES FROM JOHN SAMPLE STUDIO

William Benson, tenor, appeared in recital in Geneva, Ill., on March 4, and in Batavia, Ill., on March 11.

Myrtle Bolyes was soprano soloist on a program presented by Sigma Alpha Iota sorority at Baldwin Hall on March 4.

Edgar Davies, baritone, was soloist at J. C. Johnson's annual concert in Memorial Hall, Racine, Wis., on March 11; for the Lion's Club of Racine, March 5; at the Doctors and Dentists' annual banquet in Kenosha, March 1, and in DuBois' Seven Last Words at the Presbyterian Church in Racine on Good Friday evening, March 30.

Arthur Wilkinson, tenor, has been engaged as soloist at the Christian Science Church of Whiting, Ind.

Elva Gamble, soprano, recently appeared at the South Shore Music Club, the Musicians' Club, and the Lakeview Musical Club.

Allan Schirmer, tenor, was soloist in a presentation of Elijah in Winfield, Kan., on March 15, and again, in recital, on March 26.

John Macdonald, bass-baritone, was guest artist at the organ recital in the Presbyterian Church of La Grange, Ill., on March 15.

LeRoy Hamp sang the tenor rôle in the presentation of Faust given in Champaign, Ill., on March 20 and on March 10, he gave a concert at Wheaton College, Wheaton, Ill.

AMERICAN CONSERVATORY NOTES

The regular Saturday afternoon recital of April 7 featured violinists of Mischa Mischakoff and pianists of Kurt Wanieck.

Eulalia Herrmann, student of Rudolph Reuter, won the award of a recital given by the Musical Guild of Chicago, as a result of the contest of March 21. She will appear in recital under the Guild auspices in May.

Margaret Borchers, pupil of Allen Spencer of the faculty, gave a piano recital in Des Plaines, Ill., on March 18. Leo Heim, also with Mr. Spencer, appeared in recital before the Junior Woman's Club of Blue Island, Ill., on March 20.

Valentine Walter, student of Olga Kuechler, played a group of piano solos at a dinner given by the Medical Women of Chicago on March 14 at the Woman's University Club.

Virgil Smith, formerly with Rudolph Reuter, has been appointed director of the piano department of the Arkansas State College.

Elaine De Sellem presented her students in a song recital on March 22.

RENÉ DEVRIES.

ELSA MOEGLE,
harpist, will give a recital in Steinway Hall, New York, on April 10. Miss Moegle is an artist-pupil of Marie Miller.

Mildred Dilling Fulfills Reëngagements

Mildred Dilling, harpist, has returned from a concert tour of the South, where she played thirteen concerts in twenty days, including seven return engagements, among them her ninth annual recital at the Mountain Lakes Club in Florida. Her schedule comprised appearances in Washington, D. C., March 2 (return engagement); 3, Asheville, N. C.; 5, Charlotte, N. C.; 7, Daytona Beach, Fla. (return engagement); 10, Highland Park Club, Fla. (return); 11, Mountain Lakes Club, Fla.; 12, Lake Wales, Fla. (return); 13, Tampa, Fla.; 15, Coker College; 16, Columbia, S. C. (return); 19, Newberry College; 22, Wilmington, N. C. (third return engagement).

Miss Dilling is to give a New York recital on April 30 at Steinway Hall. Among her coming engagements are appearances in Bronxville, N. Y., April 17; Ridgefield Park, N. J., April 18; St. Stephen's College (third annual recital), April 23; Nutley, N. J., April 26.

Copley to Manage Montalvo

Beaucaire Montalvo, Spanish dancer, and his company, will be under the management of Richard Copley during 1934-35.

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Hygienic Effects of Voice Training

(*Continued from page 6*)

through which the carbon dioxide in the blood is exchanged for the oxygen in the breath). Interference with the transfer of oxygen to this medium will cause a certain type of anemia, for the integrity of hemoglobin depends on constant provision with oxygen.

Thus, rational vocal gymnastic involving an absolute freedom of mobility of the thoracic and abdominal walls such as correct singing requires, is a valuable measure contributing toward a healthy condition of the blood.

STRENGTHENING LARYNGEAL APPARATUS

8. *Correct vocal gymnastic stimulates the development and increases the strength of the laryngeal apparatus per se and exerts a beneficial influence on the upper respiratory tract.* Proper practise and exercise develop the vibratory function of the cords. The muscle and elastic elements develop and make for greater volume and power. Not only does the voice grow more flexible and stronger but accuracy and range are also increased.

The lining membrane of the larynx contains glands within its substance, whose secretion protects and lubricates it and the cords. Much of so-called vocal disposition, apart from psychic factors, depends on the physical condition of the cords and the secretory activity of these glands. The more the muscles receive proper use, the better do the glandular elements function. Well practised seasoned singers are, as a rule, less apt to be dependent on so-called disposition, than their less experienced colleagues.

A well developed vocal organ is more resistant to injurious agents than a weak and inferior one. The better the health of the hard and soft parts, the less likely is attack by disease. Healthily active glandular function not only protects against bacterial invasion but keeps the tissue clean and viable and lessens the possibility of physical trauma which facilitates the entry of germs.

PROMOTES STRONGER CONSTITUTION

9. *Daily regularly repeated physiologically grounded vocal gymnastic is among the most effective measures against certain chronic affections of the lungs.* In cases of hereditary tubercular predisposition, singing may favorably influence the breathing apparatus. The most frequent site of incipient pulmonary tuberculosis occurs at the apices of the lungs. Because of anatomic reasons already mentioned, these are the least ventilated and circulated pulmonary regions. The colonization of tubercle bacilli is favored by just such conditions. Efficient respiratory movement, hence, is a valuable protection against them.

It is also interesting to note that the very exercise and depth of breathing required by mere speech must of necessity suffer in the so-called deaf-mute. This is all the more true in mutes who are taught the sign language at the expense of speech development. It is in such groups that pulmonary diseases predominate. This is one of many important reasons why deaf-mutes should be taught speech and articulation and vigorous voice production in preference to signs and gestures.

It has been my experience that people who pursue singing exercise regularly over a long period of time not only get equipped with better respiratory mechanisms, but as a rule, develop much stronger constitutions than those who do not. These differences are often seen between singing and non-singing members in the same family. In well trained professional singers pulmonary tuberculosis is rare indeed. When it does occur in a singer, in addition to working under unsanitary conditions there is usually a history of abuse of the voice.

STIMULATES HAPPINESS OF THE INDIVIDUAL

10. We turn finally to the *influence of singing on the individual's general disposition.* We have seen how phonic respiration is associated with deep respiratory movement; how it makes the gaseous exchange in the lungs more efficient; how it increases vital capacity; how it strengthens and develops the musculature of the chest and practically the entire trunk; how it extends the flexibility of the thoracic frame; how it improves general posture; how it accelerates and increases the pulmonary circulation; how it relieves the heart of work and strain; how it stimulates the process of metabolism; how it favors the quality and function of hemoglobin; how it supports digestion and helps prevent intestinal stasis; how it influences the vocal cords and the mucus membrane of the larynx.

Singing is thus a physical exercise of far-reaching influence on health and well-being. There is something in human nature which has always sensed this fact. Song has been a human need throughout all the ages. It is probable that man sang long before he ever talked. But besides this physical effect on the well-being of the body, singing elicits a response which expresses a fusion between gratification of the urge to give voice and the sensory pleasure of musical sound.

There is no other physical process that has such power to lift one out of one's self as the ability to produce beautiful tones with the voice. The production of beautiful vocal sounds stimulates and nurtures emotional tone. The mechanism operating in such responses lies in the intimate link between the body's vegetative functions and the higher centers. These two systems, when properly balanced make for harmony between physical and bio-chemical activities and the incessant reactions of the organism to the irritations of the world in which it lives. It is the affectivity of this link that binds together the physical and mental realms. Thus it is that the production of beautiful sounds is both a stimulus and a response at the same time.

When form and rhythm are added still other factors come into play. Thus, a martial air sung by the over-weary soldier may supply just enough of the necessary stimulus to urge him on down the last few trying miles of a hard long road; or the soothing strains of a chant may allay a heavy heart. Indeed, mere vocalization with beauty of tone can, like crying (which is another sort of vocalization), serve to release all sorts of repressions and depressed mental states. Singing, thus, may serve a moral as well as a hygienic end. It refreshes the body and quickens the soul. Twice blessed, then, is he who through healthy voice training has learned better adjustment in a world where maladjustment is the rule.

Music Notes From Coast to Coast

BINGHAMTON, N. Y.—A vast audience was present for the concert given by Ethel Newcomb and the Van Vliet Trio in the Central High School.

Miss Newcomb played two important groups with her usual brilliance and delightful interpretation. The compositions were sonata in B flat minor (Chopin), Little Waltz (Vincent d'Indy), Gold Fish (Debussy), prelude in G major (Rachmaninoff), Campanella (Paganini-Liszt) and two encores, a Chopin prelude and John Powell's Banjo Pickers.

Cornelius Van Vliet played a much appreciated solo group consisting of Larghetto (Van Goens), Andalusian Serenade (Kaempf), Tarantella (Popper), and an encore, Song of Naples.

The trio, consisting of Mr. Van Vliet, Charles Lichter, violinist, and Jerome Rappaport, pianist, was enthusiastically received in all of its numbers. The program opened with Arensky's trio in D minor. The second group was Reverie and Humoresque (Juon), and Bolero (Arbos).

William J. Gomph of Buffalo has accepted the position as organist at the First Presbyterian Church vacated by Frances Frank.

Lillian Rehberg, cellist, gave a delightful recital recently at the Monday Afternoon Club.

Georgiana Palmer of Elmira told of her lessons with Edward MacDowell at the March meeting of the Harmony Club.

I. S.

PROVIDENCE, R. I.—The Chopin Club presented a Spanish program in the Providence Plantations Club Auditorium. George Jordan, violinist, accompanied by Mabelle Lemoi, panist, played the Spanish Symphonie (Lalo) and Malagueno (Albéniz). Mrs. Alice Parvey, costumed after the manner of a Spanish *senora*, gave three soprano soli. Jeannette Sternberg, danseuse, appeared in two solo dances, and Mildred Mathewson Foote and Frederic Very delighted with two-piano numbers. At a recital later in the month Marjorie Atkinson, contralto; Gertrude Joseffy Chase, accompanist; Harold Clement, French horn; Elizabeth Congdon, pianist; Christina Caya Cavedon, soprano; Corena Clegg Scattergood, accompanist, and Ruth Tripp, solo pianist, gave a choice program of works well adapted to the spring mood.

The Trio Instrumental de Paris (George Laurent, flute; Alfred Zighera, viola da gamba; Bernard Zighera, harp), gave a concert of ancient music at the Mary C. Wheeler School which was well attended and an altogether charming affair.

Under the auspices of the American Guild of Organists, Albert W. Snow, organist of Emmanuel Church, Boston, and of the Boston Symphony Orchestra, was heard in recital at All Saints Memorial Church. A well selected list of compositions constituted the program, of which the chorale and variations on Be Thou Welcome, Gentle Jesus, by Bach, and the prelude, Christe Redemptor, by Matthews, were outstanding. Mr. Snow showed refinement and artistry in registration.

Pembroke College, Brown University, presented the Musical Art Quartet, assisted by Martha Baird, pianist, in Alumnae Hall. A brilliant audience heartily applauded works of Haydn, Ravel and Brahms (quintet, op. 34). Miss Baird brought to the ensemble a spirited playing that made for great musical clearness and expressiveness.

The Boston Symphony Orchestra (Dr. Serge Kossevitzky, conductor) with Richard Burgin, violin soloist, gave the third in its series of concerts in the Metropolitan Theatre. Each concert seems better than the one preceding it, if there can be a better to superlatives. Mr. Burgin delighted the capacity audience with playing of the finest type of artistry.

Alexander Thiede, violinist, assisted by Frances Adelman, was heard in the Chaminade Club's guest day program at the Plantations Club Auditorium. It proved a veritable treat both in the matter and manner of things presented. A tone of beauty and richness, impeccable technic and artistic conceptions marked Mr. Thiede's work. Miss Adelman was an excellent accompanist.

The Morgan Trio appeared at the Rhode Island School of Design, under the auspices of the Community Art Project. The galleries were filled to overflowing by an appreciative audience, to hear the work of these gifted young musicians. Perhaps the most notable number on the program was the Introduction and Allegro of Ravel for harp and piano.

Prof. Arthur B. Hitchcock, of Brown University, in a series of Lenten organ recitals, has given the lovers of organ music an opportunity to hear the works of Bach, Franck, Vierne, Mendelssohn, Gigout, Debussy and Vaughan Williams.

B. N. D.

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Rome Hears New Opera by Respighi

(*Continued from page 5*)

Act III, Scene 2—In the cathedral of San Vitale, clergy and populace are assembled at Silvana's trial. She pleads her sin was only of love, not of magic, and Donello tries to take the blame. The people are swayed to pity. Then Eudossia mounts the altar. Her vitriolic accusations of witchcraft, recalling Silvana's mother and the hag's malediction, carry the crowd. Even Donello doubts now. The bishop commands the girl to swear on bended knee before the holy relics. This she starts to do, but on seeing herself abandoned even by her lover in her supreme moment, desists and is led to the stake by the frenzied rabble.

A "SINGERS' OPERA"

Besides the human drama and strongly-tinted libretto, providing the thrills audiences seek, besides its character as a "singers' opera" (at least in intent) in which the orchestra, in purely integrative function (save for brief moments of independence), gives the voices full predominance, the composer has reverted to the old polyphonic-contrapuntal treatment of the chorus, and to solo numbers and *concertati* that recall the old set forms, though they are not exactly these. The basis of his discourses is a broad melodic declamation in seventeenth-century Italian opera style—a personal, modern interpretation of the old recitative. The numbers, of individual character, flow into the whole.

Whether Respighi has achieved a new and strongly original expression is open to debate. That he has written a terse and highly effective melodrama, there seems no question to this reviewer. The invention is not always of a high order, but it is more often good than in any of his previous stage works, with the possible exception of Maria Egiziaca. One finds in still further development the lyric note revealed in that score and in the Sunken Bell. His melody, for all its symmetrical structure, adheres closely to the sentiment of the text—*not* to the separate word and phrase, as in Pizzetti's music dramas—individualizes the personages in plastic, incisive relief and underscores the situations with notable expressive power. It is an idiom rich, varied, appropriate, often extraordinarily suggestive.

Respighi's superb craftsmanship in dealing with large musical forms is a matter of common knowledge. It was a surprise, however, that Italy's distinguished master of the symphonic poem, whom many would classify as purely decorative, should have proved capable of penning so vigorous a dramatic work. While all is not purple and gold in La Fiamma, while there are some notes that to this listener ring false and rhetorical (as in part of Donello's discourse), Respighi has in the main found accents of unsuspected power, even if not highly personal. Above all, in the great choral scenes of vast polyphonic architecture there is page after page of sculptural relief and even of monumental grandeur. There is fine balance throughout between drama and color, between humanity and background, between expressive potency and decorative detail.

FIRST-CLASS PRODUCTION

The production mounted at the Royal Opera was first-class. Respighi was fortunate in obtaining for the principal rôle an artist of the singular calibre of Gina Cobelli. She made a remarkably vivid character study of the sinning woman, and especially in her salient scenes held the audience absolutely in her grip. The chorus, trained by Andrea Morosini, has a large and important rôle in this opera and acquitted itself excellently. All the other interpreters measured up well, but particularly the baritone Carlo Tagliabue as the exarch Basilio. Angelo Minghetti, tenor, was the lover; Aurora Buades, mezzo, the mother-in-law; Angelica Kravchenko, contralto, the witch; Laura Pasini, lyric soprano, the rival mistress.

The settings of Nikolai Benois were highly artistic—a free interpretation of the spirit of the Byzantine monuments. Particularly fine was the composite décor for Act II, also the cathedral of the big closing scene. Gino Marinuzzi rehearsed the work and was to have conducted, but the death of his son Antonio (a fine young man who had made a promising start as stage director) unhappily intervened. The composer thereupon took the baton and brought his ship triumphantly into port.

Rudolf Schulz-Dornburg was engaged as guest conductor and gave a smooth, sane and deeply impressive reading of the score.

PAUL HINDEMITH, HERO

Paul Hindemith, erstwhile bad boy of "1922," now a classic, was the chief particular hero of the last Furtwängler concert and had to take many embarrassed bows—for he is supermodest—in response to the long and loud applause that followed the premier performance of his newest work, excerpts from his as yet unfinished opera, Mathis der Maler.

This suite, which the composer calls a symphony, consists of three movements of unequal length, interludes extended and rearranged for symphonic use: Engelkonzert (concert of the Angels), Grablegung (Burial), Versuchung des heiligen Antonius (Temptation of Saint Anthony). They are musical interpretations of three altar pieces by the painter Mathias Grünewald, upon whose life the opera is based.

Grünewald, sometimes called the German Correggio, lived in the 15th and 16th centuries. These altar-pieces, made between 1493 and 1516 for the church at Isenheim, Alsace, and now in the Museum of Kolmar, represent the figures of holy writ—Saint Anthony, Saint Sebastian, Saint Paul, the Madonna, the latter in a landscape with singing and playing angels.

CONCERT OF ANGELS, 1934

In the Concert of Angels Hindemith has employed an old song: Es sungen drei Engel ein süssen Gesang. It leads to a development with two very striking (and curious) allegro themes, spun out and combined, with complex counterpoint, upon a harmonic background that, though contemporary, is lucid and impressive.

The Burial has two main themes, an andante introduced on muted strings, and a slow melody played on the oboe with a pizzicato accompaniment. This movement is short.

The Temptation, which is the longest of the three movements, has a slow opening of a rhapsodic, non-rhythmic sort (beautiful!). There is another slow theme no less curious, and two allegro themes, all woven into intricate patterns and leading to a fortissimo climax based upon the first line of the sequence "Lauda Sion Salvatorem" with the attending "Halleluiah."

A PLEA TO THE LISTENER

Part of this description is taken from the program notes provided by the composer himself, part from the writer's own ears. At the end of his signed program notes, Hindemith appends the following plea: "The hearer should not immediately revolt against anything in this music that seems to him new and unusual. The progress of musical history shows that one has always become accustomed to new colors, harmonies, dissonances and forms when these were based upon musical force and logic. Every composition that rests upon the foundation of our great heritage and was written with serious intent has a right to demand good will and active coöperation from the listener."

Quite so! But Hindemith is rather late in making this appeal. Not only he has developed—so has his audience. He has passed safely through the experimental years, has gone as far as it is possible to go with tuneless discord, has returned to a convinced belief in melody, and has learned to write atonal music that sounds tonal.

No man living has a more thorough and complete practical as well as theoretical knowledge of the classic schools than Hindemith; especially the early classics, as well as of all of the modern efforts leading towards new developments. He plays the old instruments, string and wood and brass, viola d'amore, discant viola, *discant zink*, and so on, as well as the modern viola.

No doubt his musical expression of feeling, of sentiment, has been hampered through his experimental years by the difficulties inherent upon the use of a new medium. But with his background, his evident sincerity, and his serious intentions, his offerings must be received with respect; and in this latest work he leaves no doubt as to the high order of his creative ability and his complete command of the means. No doubt we too have learned to interpret the new idiom so that we are gradually approaching nearer to the contemporary creative mind.

To this observer, who has for a good many years immersed himself in modernsim and has embraced every opportunity to see and hear modern scores, this Hindemith "symphony" appears to be a long step forward, a step in the right direction because it is in straight line of evolution from the classics but never "dates," never becomes neo-classic, never loses its individuality.

On the same program was a concerto for cello and orchestra by Carl Philipp Emanuel Bach, played by Paul Grümmer; and Brahms' third symphony.

A GERMAN VESPERS

At the Museum of Ancient Instruments of the High School for Music a German Vespers was given under the management, and with the coöperation of, Georg Schünemann, curator of the museum. The instruments used are from the sixteenth and seventeenth centuries, so that the music, dating from the same period, sounded as it was intended to sound by its composers and as it was heard by the people of those old days so long ago.

Four of the seven pieces on the program were by Heinrich Schütz, church pieces interpreted by a small chorus from the cathedral under the direction of Alfred Sittard, and accompanied by three little organs, strings of various orders, and wind instruments such as are today only to be seen in museums and rarely to be heard at all: several sizes and sorts of "zinks," forerunner of the trumpet; various ditto of "krummhorns," of "dulzians," forerunner of the bassoon, and of flutes. On the program also were organ pieces by Johann Pachelbel, Samuel Scheidt and Michael Praetorius.

PIANISTIC MARATHON

Winfried Wolf completed his cycle of three evenings of piano concertos (ten of them) with Liszt in E flat major, Liszt's Hungarian Fantasie, Grieg, and the Strauss Burlesque. The orchestra was under the highly efficient direction of Ernst Praetorius. There was a very large audience and the pianist was applauded and cheered, as he well deserved to be. He has speed with accuracy, tone with clarity, unhurried phrasing, that rubato which is the essence of romanticism, and the force that rises to heights of power but avoids pounding. He had also the vitality to last through the exacting program without visible fatigue. He played as well, with as careful phrasing and attention to detail, at the end as at the beginning. That this young man will win for himself a notable career cannot be doubted.

AMERICAN PIANIST SCORES

Another pianist, Louis Crowder, an American, made an excellent impression and was warmly received not only by his audience but by the Berlin press as well. Crowder was a student at the German Institute of Music for Foreigners in 1929. He attended the master-classes of Eugen d'Albert and later studied with Egon Petri and with Casadesus. He has played in London, Vienna and Budapest, and before returning to America will be soloist with the Leipzig Philharmonic, playing the Tschaikowsky B flat minor concerto.

Mr. Crowder has spent some time in Spain and at his recital here was particularly successful with some pieces he brought back with him: Infante's Canto Flamenco and Danse Gitane, and Longas' Aragon. He also gave a brilliant and colorful interpretation of Debussy's L'Isle Joyeuse. In the first half of the program were works by Scarlatti, Bach and Brahms, and the Chopin sonata in B minor.

Klenau Stage Work Is Given in Berlin

(*Continued from page 5*)

to and fro during the interludes, pronouncing spoken dialogue which serves admirably to elucidate the plot. This plot is exposed with perfect clarity and is from start to finish highly impressive.

The leading characters are Kohlhaas, his wife, the Elector of Saxony, his mistress, and the Gypsy. Highly dramatic scenes are enacted between Kohlhaas and his wife, who is beaten to death when she attempts to intercede in his favor; between the Elector and his mistress. There is a scene depicting the Elector's madness that is a good deal like the famous scene in Boris Godounoff. And there are numerous choral scenes that are splendidly developed.

Especially to be commended are the market scene with which the work opens; the peaceful interior of the Kohlhaas homestead; the finale of the first act, where Kohlhaas awakens to the injustice that is being done him; the two episodes depicting the Elector of Saxony's fear of the curse that has been placed upon him; the market-place in Dresden, with the return of the emaciated, half starved Kohlhaas horses; the two scenes in the Kohlhaas homestead where Kohlhaas learns that the amnesty promised by the Elector has been broken, and the return of his wife from her peace mission, wounded and dying; and the final happening—the execution of Kohlhaas. There is a great wealth of incidental detail that must be omitted in this brief outline. The action is continuous, its meaning obvious, and the arias brief and to the point.

IMPRESSIVE MUSIC

Musically the work is impressive and effective. This is not one of those operas where the music is an empty, colorless accompaniment to the drama, and of no individual worth. The music is, on the contrary, quite as important as the play, colorful, forceful, picturesque, at times tender and beautiful. It is highly modern, effectively discordant in spots and skillfully orchestrated. Folk-songs of the period are introduced. At the death scene when Kohlhaas is led away to execution, a hymn by Luther is sung back-stage from the church at the rear, and gradually taken up by the assembled chorus.

This is a first-rate opera and deserves to be a lasting success. A little cutting and pruning will be found advisable (and the scenery should be rubber-tired to obviate the roaring and rumbling, like distant thunder, during the interludes).

The cast was excellent: Gotthold Ditter as Kohlhaas, dramatic and serious; his wife (Kerstin Thorborg), sweet and womanly; the Elector of Saxony (Josef Burgwinkel), perfect as the neurotic, weak, half-mad libertine; and the others, too many to enumerate (there are fourteen singing and twenty speaking parts) uniformly adequate.

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Foreign News in Brief

Paris Benefit Concert by Brailowsky

PARIS.—Brailowsky was the object of an outstanding concert triumph this evening, playing a program of French music in the Champs-Elysées Theatre for the benefit of the Association des Anciens Eleves du Conservatoire National de Paris. The theatre was packed to capacity, and in the audience many of the town's social leaders and the government's dignitaries were noticed. With the Lamoureux Orchestra, conducted by Paul Paray, Brailowsky gave brilliant and enchanting readings of the César Franck Symphonic Variations and the Saint-Saëns concerto in G minor. Alone, he played second nocturne (Fauré), toccata in A minor (Poulenc), Idylle (Chabrier), Jeux d'eau (Ravel), L'Isle joyeuse (Debussy), and numerous repeats and extras. His art was never so impressive as this evening, and certainly he is one of the supreme tone-conjurers of the day. The Committee of Honor of Brailowsky's concert was composed of the President of the French Republic; the Minister of National Education; the President of the Municipal Council of Paris; the Director of Fine Arts; Edouard Herriot; Louis Barthou, of the French Academy; C. M. Widor, Perpetual Secretary of the Academy of Fine Arts; Henri Rabaud, Director of the Paris Conservatory; Gustave Charpentier, Alfred Bruneau, Gabriel Pierné, Georges Hue, and M. Bachelet, members of the French Institute. I. S.

Noréna in Turin

TURIN.—Two brilliant gala performances of Puccini's Boheme were given at the Teatro Regio before capacity audiences, the directors having enlisted for these occasions the services of Eidé Noréna in the rôle of Mimi, and Giacomo Lauri-Volpi in that of Rodolfo. Umberto Berrettoni conducted. Lauri-Volpi was an impassioned, warm-voiced hero, and won applause for both the lustre of his tones and the ease of his acting. Noréna as Mimi scored one of her finest Italian triumphs, incarnating the appealing lass with touching demureness and captivating grace. She has all the vocal and histrionic qualities necessary to the convincing interpretation of this exquisite rôle. The public not only acclaimed her along with her partners, but singled her out for a personal ovation. P. B.

Berlioz Led by Weingartner

PARIS.—Felix Weingartner came to Paris to conduct the Pasdeloup Orchestra's week-end pair of concerts. The Theatre des Champs-Elysees was packed on both occasions, and on each the popular leader was accorded a memorable success. At the first concert he gave compelling readings of Tschaikowsky's Pathetic Symphony and the Borodin second symphony in B minor. Mlle. Gianoli was piano soloist in the Rimsky-Korsakoff concerto. At the Sunday concert the list comprised works of Berlioz. Maitre Weingartner is considered one of the finest exponents of the singular French composer. The Fantastic Symphony, Hungarian March, Benvenuto Cellini Overture, and excerpts from Romeo et Juliette were played. I. S.

Soviet Invites Westminster Choir

PARIS.—Albert Morini has received from the Russian Government the official invitation for a concert tour of the Westminster Choir under the direction of Dr. John Finley Williamson. The organization will give twelve concerts in Russia and Mr. Morini has been assured that the Government will do everything possible to welcome the American ensemble. A.

Lang Plays Beethoven Concerto

PARIS.—Francois Lang, young French pianist, scored a fine success as soloist with the Paris Symphony Orchestra (Monteux conducting) in the Beethoven fifth piano concerto. The concert was given in the Champs-Elysées Theatre before a large audience. Lang disclosed good technical command of instrument and score, and instead of being tempted to make the composition a vehicle of keyboard virtuosity, paid attention to its melodic line and form. Other numbers on the program were Gloria, Sanctus and Benedictus, from the Mass in D, and the ninth symphony by Beethoven. The chorus numbered 400. I. S.

Rouen Hears Burdino Recital

ROUEN.—André Burdino, tenor of the Paris Opéra-Comique, Covent Garden, and other theatres, gave a recital here with eminent success. Among the songs on his program were examples by Lacome, Leoncavallo, Wagner, Donizetti, Gounod, Massenet, Puccini and finally Schubert. Burdino is an expert interpreter; he has both voice and poetic sense. He was so warmly appreciated that most of his numbers had to be repeated. M. G.

Hitler Starts Wagner Monument

LEIPSIC.—Adolf Hitler, as German chancellor, laid the foundation stone of the new Wagner monument here on March 6, in the presence of Frau Winifred Wagner, numerous dignitaries, thousands of Nazi bodies, soldiers, and Storm Troop formations, as well as tens of thousands of choristers, spectators and children. R. P.

Orchestra Men Honor Toscanini

The musicians of the New York Philharmonic-Symphony Orchestra quietly arranged a dinner to Arturo Toscanini, to mark the *maestro's* recent sixty-seventh birthday, held at the Hotel Astor on April 3. This was a testimonial to Toscanini from the 125 men who play in the orchestra. Walter W. Price, of the society's executive committee, was requested to preside. The speeches were confined to one toast to the *maestro*.

Among those invited to this function by the orchestra were: Clarence H. Mackay, chairman of the board of the Philharmonic-Symphony; Harry Harkness Flagler, its president; Mrs. Vincent Astor, chairman of the Women's Auxiliary and head of the Women's Campaign Committee; Mrs. Christian R. Holmes, vice-chairman; Marshall Field, chairman of the Men's Division of the Campaign; Charles Triller, the treasurer; Mrs. Toscanini, Arthur Judson, Mr. and Mrs. Ernest Schelling, Mrs. Mackay, Mrs. Flagler, Mrs. Field and Bruno Zirato.

Isadore Freed Leads New Philadelphia Ensemble at Début

PHILADELPHIA.—The Chamber Orchestra of Philadelphia and Composers Laboratory gave its début concert in the auditorium of the Ethical Culture Society on March 28. Isadore Freed was the conductor.

During the intermission, the object of the group was explained in a speech by Samuel R. Rosenbaum, one of the directors. The organization intends to give before Philadelphia audiences seldom-heard scores, and to offer composers an opportunity actually to hear their own works, either in rehearsal or at public performance. The programs are devoted partly to contemporary, partly to the older forms of music, so as to maintain balance and please divergent tastes.

The first concert comprised Purcell's suite in C, Monteverdi's Orfeo, Sinfonie e Ritornelli, transcribed by Malipiero, and a Mozart serenade in the first half. Current composers were represented by the first performance of Dante Fiorillo's Preludio, written in 1929, and by the first Philadelphia hearing of Miaskovsky's Sinfonietta, op. 32, No. 2. The structure and content of the first score were reminiscent of Bach. The whole was excellently worked out and productive of much applause from the audience. The second piece was modern in style, interesting and effective, although a little too long.

The orchestra is made up entirely of young people, who displayed gratifying skill and musicianship and responded with alacrity to Mr. Freed's potent baton. G.

Spring Season of Chicago Opera Company Inaugurated

Alfredo Salmaggi and his Chicago Opera Company, housed at the New York Hippodrome from last June to December, opened their spring engagement at the Broadway Opera House on March 31 with a performance of Aida. Maestro Salmaggi's roster of singers comprises many names familiar from his recent engagement, but there are several additions especially in the principal rôles.

The cast for this performance enlisted Charlotte Ryan (Aida); Lydia Carezza, in her American début as Amneris; Giuseppe Radaelli (Rhadames); Nino Ruisi (Ramfis); Amonasro (Edward Albano); Pietro D'Andria (The King); Costante Sorvino (A Messenger); Regina Salvi (A Priestess). Alberto Sciaretti conducted an unsure performance. Nadia Gueral and her corps de ballet did good work in the incidental dances.

Miss Ryan made an inauspicious start but sang and acted with more conviction as the evening progressed. In fact, this was true of all the singers. On the whole Miss Carezza proved herself competent and well schooled, but there were times when her singing was metallic. Mr. Radaelli was a robust voiced but somewhat awkward hero. Mr. Ruisi sang the measures of the high priest with ease and assurance. Miss Salvi was pleasing as the priestess. The scenery and costumes were appropriate and surprisingly ornate for dollar opera. The triumphal scene had the benefit of an elephant, two camels and two horses.

Easter Sunday brought I Pagliacci with Perla Dorini, American girl, as Nedda, a rôle in which she made an excellent impression. Giuseppe Radaelli (Canio), Edward Albano (Tonio), Alexis Tcherkassky (Silvio) and Costante Sorvino (Beppe), completed the cast. Cavalleria Rusticana featured Della Samoiloff as Santuzza, a part in which her previous appearances have registered success. Carlotta Bruno (Lola), Michele Raggini (Turiddu), Ciro De Ritis (Alfio) and Alice Haeseler (Lucia) completed the cast. Aldo Franchetti conducted both operas, which had large attendance.

Stuart Ross Active

Stuart Ross continues active through the spring months, both as accompanist and at his New York studio. On March 25 he played for Theodore Webb in New Britain, Conn. On April 2 he started a radio series, accompanying Rosa Ponselle on her new Chesterfield broadcasts. This will carry into the summer. On April 3 Mr. Ross played for Sylvia Hammerslough at her Town Hall, New York, recital. On April 6 he was accompanist and assisting soloist with Ganna Walska, and on April 8 Mr. Ross accompanies Frances Sebel in her recital at the Viennese Salon, New York.

In addition, he teaches at the Emma Willard School and coaches a number of artists at his New York headquarters. Clara Ross is his studio pianist.

Solon Alberti Directs Radio Première

Solon Alberti presented the first radio performance of a pre-Easter cantata called Le Chemin de Croix (The Road to the Cross), by Alexander Georges, over WMCA on March 31. This music is a setting of Armand Silvestre's Twelve Religious Poems, with an English translation made especially for Mr. Alberti by E. Paula Kemp. The score is for mixed chorus, quartet of soloists, narrator, organ, piano, violin and cello. Mr. Alberti, the arranger and conductor of the work, directed a smooth and musicianly performance, and his able leadership brought out all the solemn beauty of the instrumental and vocal lines. R.

Concert Arranged for Philharmonic Fund Benefit

A concert for the benefit of the campaign fund of the New York Philharmonic-Symphony Society, which is raising $500,000 to insure the future of the orchestra for the next three years, will be given by the New York Chamber Music Society in Town Hall, New York, on April 20. On the program are Ernest Bloch's Four Episodes, and the Brahms quintet for piano and strings in F minor, op. 34A.

Leopold Plays Before Ohio and South Carolina Audiences

Two recent appearances of Ralph Leopold, pianist, were in Tiffin, O., on the Heidelberg lecture and concert course, and at Coker College, Hartsville, S. C. Both programs included the pianist's own arrangements of excerpts from Wagner and Strauss scores, the Bach-Szanto praeludium and fugue in G minor, Sicilienne (Bach-Leopold), Chopin, Dohnányi, Glazounoff and Scott pieces.

Kriens Club in Twenty-first Season

The Kriens Symphony Club, which meets each Monday night at the studio of Christiaan Kriens in Steinway Hall, New York, is now in its twenty-first season. During Mr. Kriens' absence in Hartford, Conn., where he is musical director of WTIC (the Travelers radio station), the orchestra is conducted by George Drumm.

Harmony Guild to Meet

The Harmony Guild of New York will meet on April 11. Jean Buchta, Mus. B., will discuss Wagnerian Ninths, in conjunction with an opera talk on Das Rheingold by Marcella Geon.

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Press Comments

MARGARET SITTIG

Margaret Sittig, violinist, gave a recital at the Everglades Club, Palm Beach, Fla., on March 19. The Palm Beach Times' report said: "Miss Margaret Sittig, whose recital in the Singer music room at the Everglades Club attracted many distinguished Palm Beach music lovers last evening, received an ovation rarely accorded an artist in Palm Beach, unless 'our own' Doris Doe and John Charles Thomas of the Metropolitan Opera Company may be excepted."

The Palm Beach Post: "Any of those gathered in the music room of the Everglades Club who came in perfunctory fashion as a passing sign of interest in the arts, remained to acclaim Margaret Sittig as a violinist of rare distinction. Seldom has an audience at the club, setting for numberless musical events, accorded a more spontaneous and prolonged ovation to an artist, remaining seated even at the conclusion of two encores at the close of the program.

"In a program designed both to display her technic and real musicianship and to please the audience with old and beloved melodies, Miss Sittig proved herself more than a violinist of unusual ability. Her tone had a depth and power seldom encountered; her touch was masterly and assured; her technic perfect. But above all, her playing was that of the true musician, going straight to the soul of the listener."

The Winter Haven Daily Chief headlined its review of a recital some days earlier by Miss Sittig: "Enraptured Audience Hears Noted Violinist in Recital at League." The article said: "An enraptured audience sat spell bound by the glorious music of Miss Sittig who appeared in a violin recital at the Women's Civic League clubhouse last evening. Her famous father, Frederick V. Sittig, was at the piano.

"On all sides could be heard praise for the beautiful art of the young girl, from an audience truly representative of Winter Haven's music lovers, many of whom have heard world-renowned artists, but never one to surpass Miss Sittig."

The same writer, speaking of her performance of the Mendelssohn concerto, said: "Here was evident the teaching of the famous Leopold Auer as here could be discerned a similarity between Miss Sittig and Jascha Heifetz, likewise a pupil of Auer."

REINALD WERRENRATH

Following a recital in Chicago by Reinald Werrenrath, Herman Devries wrote in the Chicago American: "Reinald Werrenrath is still the great artist that he always was. It is some years since we last heard him at Orchestra Hall, but this great baritone's Chicago following does not forget him, and so the Goodman Theatre was crowded for his recital. Werrenrath's voice is always sympathetic and suave. His singing and his manner and appearance are all of one piece."

Eugene Stinson in the Chicago Daily News: "I have never heard Mr. Werrenrath sing more interestingly than he did last night. While his phrasing is still just, it is colored with infinitely more variety and freedom and with a sweep of nuance which Mr. Werrenrath never before has displayed here. In manner he has gained in warmth. In appearance he is still a commanding figure, of course."

Glenn Dillard Gunn in the Chicago Herald and Examiner: "Mr. Werrenrath sang them (two Schönberg songs) splendidly, as indeed he did everything offered while I was present. He reviewed a forgotten example of ecclesiastical song by Mozart to make that solemn beginning which convention has decreed for all song recitals. He paid tribute to such elder classicists as Legrenzi and Handel wih some notable examples of broad and sustained melody. He began his group of German Lieder with one of the most impressive interpretations of Schubert's Der Doppelgänger that I have ever heard, did equally well by Richard Strauss' Allerseelen, presented some gems of British folksong and ended with four rousing Kipling ballads set by Hazel Tours and Arthur Whiting."

The Chicago Daily Tribune: "Reinald Werrenrath, who knows many things about how to sing a recital of baritone songs, appeared in one at the Goodman Theatre last night. Apart from his rôle in Music in the Air, no great test for a singer of his ability, it has been quite a time since he was last heard in Chicago. Wherefore it is pleasant to testify that during the interval he has remained as accomplished an artist as ever. If aything, he is a better one. He is always elegant in his singing, he is frequently dramatic to a high degree and he sings words in various languages so clearly that they are as pleasant as the melodies upon which they ride."

PAUL ALTHOUSE

Paul Althouse recently gave a recital in St. Louis, Mo., his second appearance this season at the Odeon Auditorium there. Hume R. Duval wrote in the St. Louis Globe Democrat: "Late in November Althouse was soloist with the St. Louis Symphony Orchestra and received an ovation which he justly deserved. He had last night's recital to himself and the tremendous applause which greeted his every appearance was none the less deserving than when he sang to the accompaniment of the orchestra. Endowed by nature with a rich tenor voice which he has learned to use and control to best advantage, he revealed in a striking manner that he is equally at home whether it be in a Wagnerian aria or in a simple song in his own native tongue. In addition to these heavier works he was superb in a group of German Lieder. He has perfect control over his powerful, sonorous voice, yet he never exerts himself unnecessarily, and whether he is singing in triple forte or the most breathtaking pianissimo, the quality remains constant. Above everything else, he is truly an artist, and never loses this sense of balance which makes him the great singer he is."

Humer Bassford in the St. Louis Star Times: "The singer's delicacy of treatment produced charming effects. Althouse not only found the spirit that one might look for in Tibbett, similarly employed, but he delivered his dialect with complete unction, quality and rhythm. He gave evidence of enjoying the number as much as his audience did."

STELL ANDERSEN and SILVIO SCIONTI

Among the recent recital appearances of Stell Andersen and Silvio Scionti, two-pianists, was one in Chicago, which brought them the following comment in the Chicago Tribune, whose critic is Edward Moore: "Stell Andersen and Silvio Scionti were not far from setting new standards of performance in their two-piano recital at the Studebaker. In accuracy they were just about perfect; in tone, the variations of tone that can be produced by two expert players, they were a constant delight. It is not saying too much to aver that Ravel's two-piano arrangement of Debussy's Fêtes was almost as entrancing under their fingers as when Frederick Stock and the Chicago Symphony Orchestra presented it in its original form. They excelled also in Chopin's rondo and Rudolph Ganz' Animal Pictures. In fact, their entire program would seem to have been both original and persuasive."

The Chicago Herald and Examiner: "Two-piano playing of rare expertness and resource, as demonstrated by Stell Andersen and Silvio Scionti, brought a capacity audience to the Studebaker Theatre, where they offered a program of unusual variety and interest."

The Chicago Daily News (Eugene Stinson): "Stell Andersen and Silvio Scionti gave a two-piano recital at the Studebaker before a large and highly gratified audience. On the whole they are experts in their line. And I must say that of all duettists, they search more deeply in their music for its significance, its style and its feeling than any other pair I have heard. They are alone, in fact, for giving their performances the suggestion of the personal interpretative orientation which one looks for in solo playing."

After an appearance of the two in Saint Paul (Minn.), Frances Boardman wrote in the Pioneer Press: "A two-piano recital of uncommon distinction and beauty was given Saturday at St. Agatha's conservatory by Stell Andersen and Silvio Scionti, both of whom have been heard here previously in individual as well as ensemble programs. On the generally accepted principle that two musicians engaged in this particular kind of performance should be of contrasting, rather than identical types, the Andersen-Scionti combination comes logically by the compelling charm which it exerts. Miss Andersen is a musician of deeply emotional and poetic traits, and these are firmly integrated with Mr. Scionti's more purely intellectual manner of playing.

"But for all this divergence of special equipment, there is evident a fine dovetailing of musical thought. Particularly is this true of rhythmic impulse and judgment, and the immediate consequence is manifest in a remarkable flexibility of phrase and line. Another respect in which these two are always satisfactory concerns their strict legitimacy of purpose, and impeccable taste. Individual and distinctive they certainly are, but never at the expense of the composer."

FRANK RICCIARDI

Frank Ricciardi, who recently appeared in Newark, N. J., won praise from the critic of the Newark Sunday Call: "Frank Ricciardi, baritone, provided an evening of delightful music last week in Wallace Hall at a recital in which he was ably assisted by Arthur Klein, pianist. He sang before a large and enthusiastic audience which expressed decided favor of all his offerings. The program was wisely arranged so as to provide media for the display of the artist's versatility and exceptional range. The improvement in the young baritone's placement is striking. His voice increases in richness and quality with every public performance."

The New York Corriere d'America commented that "in a program which comprised ancient and modern compositions, Mr. Ricciardi, over and above his excellent vocal volume made his large audience take note of its fine placement. He has made his studies with an obvious devotion to the fine and noble sentiments of his art. The program, though already generous, had to practically be doubled." Mr. Ricciardi is an artist-pupil of Enrico Rosati.

ETHEL and OTTO LUENING

Ethel and Otto Luening, coloratura soprano and flutist, recently made a concert tour of the Northwest. The Dillon (Mont.) Montanomal declared of them: "Students of the Normal College were privileged to hear an extremely excellent concert last Friday evening. Ethel Luening, coloratura soprano, and Otto Luening, flutist and accompanist, were the artists. The majority of the numbers rendered were by German composers, but outstanding compositions of other nations were also interpreted. Of particular interest was the aria from the opera Evangeline. The latter was composed by Otto Luening. He was the recipient of the Guggenheim award for excellence in composition. Each was the other's accompanist. In some of the numbers Ethel Luening both accompanied and sang, while Otto Luening played the flute obbligati.

"We as teachers should receive invaluable inspiration from such concerts to make sincere attempts to instil a true love for music in the children with whom we come in contact. Unfortunate is he who lacks the ability to comprehend good music. Much of the beauty of life is to him denied. Teachers should do all in their power to open up avenues of appreciation to their students. Truly excellent concerts will help us to acquire a background for effective teaching of appreciation."

VIRGIL FOX

Touring the Middle West in January and February, Virgil Fox received much comment from the press regarding his organ playing. The Molina, Ill., Dispatch said: "A genius, who touched the keys of the organ, and a crowded church listened in rapt attention to music which came from the soul of the artist. Fileuse (Dupré) thrilled his listeners, and brought thunderous applause . . . a master musician." The Princeton, Ill., Daily: "His handling of the organ was masterly in all details, and he executes with perfect pedal technic . . . unusual musicianship . . . artistic temperament and accuracy make his success positive." The Argus of Bloomington, Ill., Wesleyan University, stated, under Betty Toohill's signature: "It was a sensational program. Surprise registered on beholding the youthfulness of the artist; one would credit him with only eighteen of his twenty-one years. . . . Played with professional poise and calmness, entirely from memory. He was master of the instrument . . . perfect rhythm, masterful interpretation, and powerful climaxes. Unusual registration, each piece was like a fantastic painting with delicate and subtle shadings. He deserves all the credit given him; it is inevitable that he will be one of the high lights of musical history. Illinois Wesleyan University was indeed afforded a rare treat."

CLARICE BALAS

A recent issue of the Cleveland News carries the story of Clarice Balas' appearance there as orchestral conductor: "Clarice Balas, heretofore known as one of Cleveland's leading pianists, gave her audience at the Carter Hotel ballroom an innovation by appearing as conductor of a symphony orchestra of forty instrumentalists, in the first concert of the Cleveland Concerto Club organized last spring.

"The object of this club is to give players an opportunity to play concerti with orchestra and not with a second piano 'playing the orchestral part,' which is much more common. The plan is commendable. Artists want to see their paintings hung at exhibitions, actors want actual experience on the stage. Heretofore, however, only a few instrumentalists have been able to play with orchestra in a single season.

"Miss Balas is highly and adequately fitted for the task of conducting. Participating in the program were Betsy Lind and Bonita Literaty, representing the junior members of the club; Augustine Mendoza, Paul Winkinson, Jean Webster Erisman and Anne Taborsky."

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GREGOR PIATIGORSKY,
cellist, who has appeared in New York this season as soloist with the New York Philharmonic-Symphony Orchestra was heard with the National Orchestral Association at Carnegie Hall on April 3. His coast to coast tour ends with a concert on April 8, in Indianapolis, Ind., his fifth reengagement in that city.

AUDRAY ROSLYN,
pianist, played three concerts in New England—a reëngagement in Longwood Towers, Brookline, Mass., on February 4; a recital at Leominster, Mass., for the Thursday Musical Club on February 6; and one at the St. Botolph Club in Boston, on February 11. These concerts brought three different programmed lists.

VIRGINIA PEMBERTON,
soprano of the San Carlo Opera. Miss Pemberton will sing Micaela in Carmen on April 13, and Juliet in Romeo and Juliet the following day, in Los Angeles. Subsequent appearances include one as Nedda in Pagliacci in Seattle, Wash. (Du Bois photo.)

RIVERDALE GLEE CLUB
of the Riverdale School of Music, Riverdale, N. Y., which appeared recently with the New York Philharmonic-Symphony Orchestra at Carnegie Hall, will give a concert in Town Hall, New York, on May 11. (Photo by Wendell MacRae.)

MARIE MILLER,
harpist, has returned to New York from a two-weeks' tour of Florida and Louisiana.

FRANK MANNHEIMER,
pianist, recently gave a recital at Susquehanna University in Pennsylvania. Among his April engagements is a concert for the Virginia State Music Teachers' Association in Marion, Va., on April 26. This is one of the artist's last appearances before he sails for London early in May. Mr. Mannheimer is at present completing a master class which he has been holding in St. Joseph, Mo.

NICHOLAS KARLASH,
bass-baritone, formerly of the Russian Grand Opera Company, is singing on the World Today program, a weekly presentation on Sundays over Station WNYC. The program was inaugurated on March 25, at which time Mr. Karlash offered a group of Russian songs.

THREE "GENERATIONS" OF PIANO STUDENTS:
Dr. William Lawrence Calhoun, Lorraine St. John (right), Melba Lee Hakan. Miss St. John was a pupil of Dr. Calhoun in collaboration with Marie Guengerich of Joplin, Mo. She manages the St. John-Guengerich School of Music. Melba Lee Hakan is a pupil of Lorraine St. John. The two young ladies, pupil and "grand-pupil" of Dr. Calhoun, have been spending the winter in New York in intensive study with him. (Apeda photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo, © Elzin

MISCHA LEVITZKI

Soloist with the New York Philharmonic-Symphony Orchestra on March 31